

UNIVERSIDADE FEDERAL DE SANTA CATARINA  
PÓS-GRADUAÇÃO EM LETRAS/INGLÊS E LITERATURA CORRESPONDENTE

UNDERSTANDING TEXT-IMAGE RELATIONSHIPS IN *NEWSWEEK*  
COVER STORIES: A STUDY OF MULTIMODAL MEANING-MAKING

por

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## ABSTRACT

UNDERSTANDING TEXT-IMAGE RELATIONSHIPS IN *NEWSWEEK*  
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UNIVERSIDADE FEDERAL DE SANTA CATARINA  
2003

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In our contemporary society, the growing importance and circulation of multimodal texts which combine the verbal and the visual modes is undeniable. Newspaper and magazine articles, guidebooks, advertisements, instructions, posters and webpages are some examples of the many multimodal genres in which both image and text must be read in relation to each other. However, such a multimodal context seems not to be part of the scenario of most educational systems, where too much emphasis is still placed on the verbal mode. In order to help remedy this mismatch, the present thesis aims at contributing to the understanding of multimodal meaning-making. At a macro level of analysis, this study examines twenty-four *Newsweek* cover stories and determines the main verbal and visual components of their structure. And, at a micro level of analysis, this study analyses two *Newsweek* cover stories, investigating how the verbal and the visual modes construct functional meanings and how these functional meanings modulate, thereby constructing the cover stories' central meaning. Based mainly on the work of Halliday (1978, 1985), Kress and van Leeuwen (1996), and Lemke (1998a, 1998b, 2002), this study reveals that: 1) the general structure of *Newsweek* cover stories consists of a dynamic and balanced interplay of 15 verbal and/or visual components which perform various roles; 2) in *Newsweek* cover stories, the verbal and visual modes construct singular functional meanings, being equally informative and flexible in terms of their construction; and 3) in *Newsweek* cover stories, the verbal and visual functional meanings can modulate at three levels, or sometimes at a combination of these levels, the central meaning of the cover stories being the result of a mutual contextualization of verbal and visual functional meanings. All these findings point at three urgent pedagogical needs: 1) the need to recognise that all texts are multimodal; 2) the need to understand how different semiotic modes, separately and interactively, construct distinct functional meanings; and 3) the need to understand multiliteracy as the capacity of making connections across modes.

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## RESUMO

RELAÇÕES TEXTO-IMAGEM NOS ARTIGOS DE CAPA DA *NEWSWEEK* :  
UM ESTUDO MULTIMODAL DA CONSTRUÇÃO DE SIGNIFICADO

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Na sociedade atual, a crescente importância e circulação de textos multimodais que combinam os modos verbal e visual é inquestionável. Artigos de jornal e revista, guias de viagem, anúncios, manuais de instrução, cartazes e *webpages* são alguns dos muitos gêneros multimodais nos quais texto e imagem devem ser lidos um em relação ao outro. Entretanto, tal contexto multimodal não parece fazer parte da maioria dos sistemas educacionais, aonde uma maior ênfase ainda é dada ao modo verbal. Na tentativa de remediar este desequilíbrio, o presente trabalho tem como objetivo contribuir para o entendimento de como significados multimodais são criados. A partir da macro-análise de vinte e quatro artigos de capa da revista *Newsweek*, este estudo identifica, num primeiro momento, os principais componentes verbais e visuais da estrutura deste gênero multimodal. Enquanto que, num segundo momento, a partir da micro-análise de dois artigos de capa da *Newsweek*, este estudo investiga como os modos verbal e visual constroem significados funcionais e como estes significados modulam, daí construindo o significado central dos artigos de capa. Baseado principalmente na obra de Halliday (1978, 1985), Kress e van Leeuwen (1996), e Lemke (1998a, 1998b, 2002) este estudo revela que: 1) a estrutura geral dos artigos de capa da *Newsweek* é constituída de uma relação dinâmica e equilibrada entre quinze componentes verbais e/ou visuais que desempenham as mais variadas funções; 2) nos artigos de capa da *Newsweek*, os modos verbal e visual constroem significados funcionais singulares, sendo igualmente informativos e flexíveis no que diz respeito à construção destes significados; e 3) nos artigos de capa da *Newsweek*, os significados funcionais verbais e visuais podem modular em três níveis, ou às vezes, em uma combinação de níveis, sendo o significado central do artigo de capa o resultado de uma mútua contextualização de significados verbais e visuais. Todas estas descobertas apontam para três urgentes necessidades pedagógicas: 1) a necessidade de reconhecer que todos os textos são multimodais; 2) a necessidade de entender como diferentes modos semióticos, separadamente e interativamente, constroem distintos significados funcionais; e 3) a necessidade de compreender o alfabetismo múltiplo como a capacidade de estabelecer conexões entre diferentes modos semióticos.

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# Chapter 1

## Introduction

Illiterate people in the future will not only ignore how to use a pen, but also a camera.

Moholy-Nagy, 1935  
(my translation)<sup>1</sup>

### 1.1. Outside school: multimodality

In our contemporary society, texts have become increasingly multimodal . In other words, texts nowadays combine different semiotic modes such as the verbal, the visual, the audio and the spatial, in order to make meaning. Among all the possible semiotic combinations, the *verbal-visual* combination is the most common. Newspaper and magazine articles, guidebooks, advertisements, instructions, posters, travel brochures and webpages are some examples of the many multimodal genres in which both image and verbal text must be read in relation to each other (Kress & van Leeuwen, 1992, p. 91). In fact, the growing importance and circulation of multimodal genres, in which the visual mode plays a significant role, has been pointed out by researchers as evidence of a current shift in communication from the verbal mode to the visual mode (e.g., Dondis, 1991, p. 12; Kress & van Leeuwen, 1996, p. 21; Lemke, 1998a, p. 6; Unsworth, 2001, p. 9). As Kress and van Leeuwen (1992, p. 92) explain: “At any historical point there is a relative ‘weighting’ or valuation of the various modes of representation in a society (...) If visual modes of representation are becoming more significant in a range of public domains, as we believe they are, this will inevitably affect the valuation and weighting of verbal modes of representation.” This historical

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<sup>1</sup> “Os iletrados do futuro vão ignorar tanto o uso da caneta quanto o da câmera.” (Moholy-Nagy in Dondis, 1991, p. 4).

point looks to be now: we are changing from being simply verbal text readers to being interpreters of a multimodal world.

### **1.2. Inside school: dominance of the verbal mode**

In spite of the contemporary multimodal context previously described, there seems to exist a mismatch between the current shift of modes in society and what goes on in the scenario of most educational systems. Since visual literacy is usually taken for granted, most educational systems still place too much emphasis on the verbal mode, while they slowly move towards the visual one (Dondis, 1991, p. 17). Lemke (1998a, p. 11), writing about the demands of emerging multiliteracies, exemplifies this problem by pointing out that, in schools, students are not even taught how to integrate drawings and diagrams into their own writings, and he claims that the understanding of text-image relationships has become an urgent issue: “We must help students understand exactly how to read the text differently and interpret the image differently because of the presence of the other. We even need to understand how it is that we know which text is relevant to the interpretation of which image, and vice-versa. All this requires, at least for teachers and media specialists, a useful understanding of multimedia semiotics” (1998a, p. 13).

Still on the dominance of the verbal mode in schools, Kress (in Cope & Kalantzis, 2000, p. 159) alerts us to the fact that “at the moment our theories of meaning (hence our dominant theories of cognition) are entirely shaped by and derived from theories founded on the assumption of the dominance of language”. As a result, the idea of meaning itself is usually identified by students and teachers as “meaning in language” and any other mode deployed is considered to be secondary in a multimodal context. While outside of school meanings have become multimodal, inside of school we still concentrate our teaching on verbal meanings only.



### 1.3. Purpose of the thesis

Given this mismatch between the multimodal context of our reality and the dominance of the verbal mode in most educational systems, the objective of the present thesis is to contribute to the understanding of multimodal meaning-making. More specifically, my goal is to investigate the kind of relationship that takes place between the visual and the verbal modes in a multimodal genre, cover stories published in *Newsweek*, focussing on how text and images work together in the construction of the cover stories' central meaning.

Some previous studies have already dealt with multimodal genres. However, in most of them the visual mode is seen as a contextual element and/or is not the focus of the analysis (Brognoli, 1991; Piasecka-Till, 1994; Thiago, 1994; Figueiredo, 1995; Mendonça, 1998; Soares, 1998). Furthermore, when the visual mode is indeed analysed, it is usually in order to undress ideological views grounded in the representation it makes of reality (Grimm, 1999; Veloso, 2002). What distinguishes the present thesis from all these studies is that my concern is with the process of multimodal meaning-making. That is, my interest is much more in *how* meaning is constructed in a multimodal context as opposed to the implications of the verbal and visual meanings being constructed. Generally speaking, the present thesis, at a macro level, seeks to identify the main verbal and visual components of the *Newsweek* cover story structure and, at a micro level, to determine, from a trifunctional perspective (see *Chapter 2 – General Theoretical Perspectives*), how each mode (verbal and visual) constructs functional meanings and how these meanings interact and modify each other, constructing the cover story's central meaning.

#### 1.4. Justification of the thesis

The relevance of this investigation can be summarized in three main points. First, due to the already discussed shift in communication (see *1.1. Outside school: multimodality*), important information is not encoded only verbally anymore. For instance, Kress (2000, cited in Unsworth, 2001, p. 9) reminds us of the large space given to images in contemporary texts and states that images do have a significant role “in communicating the essential information about the topic”. Thus, in order to thoroughly understand multimodal texts nowadays, we must, in most cases, be able to interpret both semiotic modes being deployed. Second, in many multimodal genres of literacy, achieving meaning is a result of making cross-reference between the verbal and the visual modes (Lemke, 1998a, p. 6). In other words, we not only need to interpret the information conveyed by both modes but we also have to see “the underlying unit to the meanings produced” (Lemke, 1998b, p. 9). Such need for articulating the whole through the dialogue of the parts is in line with current new trends in the educational system. Morin (2001), for instance, a contemporary philosopher of education who heavily criticises the fragmentation of knowledge, adverts us that it is high time society recognised that “the whole has qualities or properties that cannot be found in the parts, if these are isolated from the others” (p. 37 – my translation)<sup>2</sup>. The present thesis, therefore, can be seen as an initial step towards the understanding of “multimodal reading”, a reading process in which both text and image are taken into consideration in the construction of meaning. Third, the urgent issue of “metamedia literacy” (Lemke, 1998a) or “multiliteracy” (Cope & Kalantzis, 2000; Unsworth, 2001) should be part of all language professionals’ concern since we do have a wider role as “teachers of communication” (Wright, 1994, p. 2). It is part of our duties to help students become

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<sup>2</sup> “O todo tem qualidades ou propriedades que não são encontradas nas partes, se estas estiverem isoladas umas das outras” (Morin, 2001, p. 37).

effective participants in emerging multiliteracies and in order to do that we need to understand, and help them understand, “how the resources of language, image and digital rhetorics can be deployed independently and interactively to construct different kinds of meanings. This means developing knowledge about linguistic, visual and digital meaning-making systems” (Unsworth, 2001, p. 8).

### **1.5. Organisation of the thesis**

As a whole, this thesis is organised in a general-to-specific fashion. In this chapter, **Chapter 1**, I have briefly introduced my study, presenting its theme, purpose and justification. In **Chapter 2**, I describe the theoretical framework of my thesis, drawing mainly on the work of Halliday (1978, 1985), Kress and van Leeuwen (1996) and Lemke (1998a, 1998b, 2002). In **Chapter 3**, I present my data and describe the procedures for both the macro and micro analyses. In **Chapter 4**, I identify, in the macro analysis of the data, the general structure of the *Newsweek* cover story, describing its main verbal and visual components. In **Chapter 5**, I proceed to the micro analysis of two cover stories. In this chapter, I analyse how the verbal and visual modes fulfil Lemke’s semiotic functions, constructing functional meanings. In **Chapter 6**, I continue with the micro analysis of the two cover stories but, this time, I focus on the modulation processes which take place between the verbal and visual functional meanings. Finally, in **Chapter 7**, I draw the thesis to a close with a conclusion reporting on the general findings of my investigation and discussing the possible pedagogical implications of my study.

As a last word in this introduction, I would like to state my *locus of enunciation* (Souza, 2002, p. 130). That means, I write this thesis from the vantage point of a hybrid

education: I am graduated in *Educação Artística*<sup>3</sup>, and I have been working as an artist since 1992; I also have a postgraduate degree in English (*latu sensu*) and I have been an English teacher for over ten years. Currently, I am an M.A. student at a southern Brazilian federal university, UFSC – Universidade Federal de Santa Catarina.

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<sup>3</sup> A graduation course which prepares students to become art teachers.

## Chapter 2

### General Theoretical Perspectives

All semiosis, I believe, on every occasion, and in the interpretation of signs, makes meaning in three simultaneous ways. These are the generalizations across modalities of what Halliday (1978) first demonstrated for linguistic signs, when considered functionally as resources for making meanings. Every text and image makes meanings presentationally, orientationally, and organizationally. These three generalized semiotic functions are the common denominator by which multimodal semiosis makes potentially multiplicative hybrid meanings.

Lemke

The central theoretical framework of my thesis is that meaning is realised in any given text<sup>1</sup> by three universal semiotic functions. Initially developed by Halliday (1978) in his work on language as social semiotic, the role of these three functions was later investigated by Kress and van Leeuwen (1996) within the context of visual design and, finally, approached by Lemke (1998a, 1998b, 2002) within his multiplying view of multimodal meaning-making. In this chapter, I first discuss how the concept of these three universal semiotic functions evolved based on the work of these four scholars, and then I describe how each semiotic function is realised by means of specific verbal and visual systems.

#### **2.1. The three semiotic functions: from Halliday to Kress & van Leeuwen and Lemke**

##### **2.1.1. Halliday's Systemic Functional Grammar and the three metafunctions**

The fact that language is bound to the context of the situation in which it occurs is the starting point in understanding Halliday's three semiotic functions, or

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<sup>1</sup> Text here is understood as "a continuous process of semantic choices" (Halliday, 1978, p. 137).

metafunctions, and the construction of meaning. According to Halliday, language is not arbitrary but functional, reflecting human needs (1985, p. xiii). Therefore, for this author, language in use is always dependent on three situational variables present in every context: *field*, *tenor* and *mode*. The first variable, *field*, corresponds to the “subject-matter” (Halliday, 1978, p. 110), or “what is to be talked or written about” (Butt et al, 1995, p. 13). The second variable, *tenor*, stands for “the set of role relationships among the relevant participants”. And the last variable, *mode*, corresponds to the “channel” (Halliday, 1978, p. 110) selected for communication. Put simply, from a Hallidayian point of view, language in use always depends on the topic chosen, the people involved in the communication process, and the way the communication process takes place.

Taking these three situational parameters as a point of departure, Halliday proposes that there is a corresponding semantic component for each of the variables (1978, pp. 116-177). *Field*, *tenor* and *mode* activate meaning potentials, or reflect the three main metafunctions of language (Butt et al, 1995, p. 13), namely the **ideational metafunction**, the **interpersonal metafunction**, and the **textual metafunction**. Each of these metafunctions is realised in language by specific linguistic systems: Transitivity, Modality and Theme. **Table 2.1** below illustrates Halliday’s three contextual variables, the metafunction that each variable activates, and the systems which realise these metafunctions in language.

Halliday's metafunctions and linguistic systems		
Contextual variables	Metafunctions	Systems
<i>Field</i>	→ Ideational	→ <u>Transitivity</u>
<i>Tenor</i>	→ Interpersonal	→ <u>Modality</u>
<i>Mode</i>	→ Textual	→ <u>Theme</u>

Table 2.1 - Halliday's metafunctions and linguistic systems

The contextual variable called *field* activates the **ideational metafunction**, which is realised by the linguistic Transitivity system. Depending on the topic chosen in the context of a given situation, there are some options in terms of the types of *participants*, *processes*, and *circumstances* (see this chapter - 2.2.1. *Verbal mode: Clause as representation and the Transitivity system*), and these elements are expressed in language by the Transitivity system. The other situational variable, *tenor*, activates the **interpersonal metafunction** realised by the Modality system. Choices regarding formality, power relations and the level of the participants' commitment to what they are saying depend on the kind of interactions which occur in the context of a situation, which are represented in language by the Modality system. Finally, the situational variable *mode* activates the **textual metafunction** which is realised by the linguistic Theme system. That is, the channel selected for communication in the situational context gives us a certain number of choices in terms of how to organise information, and such organisation is carried out by the Theme system in language. Thus, meaning-making in Halliday's perspective is the result of the choices made in terms of the three metafunctions (**ideational**, **interpersonal** and **textual**), which are, in their turn, activated by the situational components of the context (*field*, *tenor* and *mode*) and expressed in language via specific linguistic systems (Transitivity, Modality and Theme).

Of the three metafunctions, the **ideational metafunction** can be considered the most concrete, where language is used to talk about people's actions, qualities and states, objects, events that happen and their circumstances. In Halliday's (1978, p. 112) words, "language in the ideational function encodes experience". The other two metafunctions are not so straightforward. In the **interpersonal metafunction**, language is used to describe the interactive roles assumed by the participants as well as their degree of commitment to what they say, while, in the **textual metafunction**, language is used to organise the meanings constructed by the other two metafunctions into a logical and coherent whole.

It is important to remember that, in Halliday's Systemic Functional Grammar (SFG), all these three metafunctions are simultaneously present in the different units of the lexicogrammatical rank scale (clause complex, clause, verbal group, nominal group, words and morphemes), making each of them a "structural composite" or a combination of structures, each of which derives from one or other component of the semantics (1978, p. 129).

### **2.1.2. Kress & van Leeuwen's Grammar of Visual Design and the three metafunctions**

Extrapolating from Halliday's (1978, 1985) work on Systemic Functional Grammar (SFG) and the three metafunctions, already described, Kress and van Leeuwen (1996) have developed a Grammar of Visual Design (GVD), in which they recognise that, like language, images are also bound to their situational contexts, realising the **ideational**, **interpersonal** and **textual metafunctions** (Kress & van Leeuwen, 1996, p. 40, 41; Unsworth, 2002, p. 18). The only difference is in terms of



the systems applied by each mode to fulfil such metafunctions and, obviously, the “materials” employed<sup>2</sup>.

In the Grammar of Visual Design (GVD), the **ideational metafunction** is also activated by the situational variable called *field* but, this time, realised by the Representational system, which consists of “narrative” and “conceptual representations”. The same occurs with the **interpersonal metafunction** and to the **textual metafunction**, which continue to be activated by the situational variables *tenor* and *mode*, respectively, but that are now realised by the Interactive system, composed of the “contact”, “social distance” and “attitude” systems, and the Compositional system composed of the “information value”, “salience” and “framing” systems. **Table 2.2** below summarizes the contextual variables, the metafunctions and the systems which relate to the visual mode.

Kress & van Leeuwen’s metafunctions and visual systems		
Contextual variables	Metafunctions	Systems
<i>Field</i>	→ Ideational	→ <u>Representational:</u> “ <u>narrative</u> ” and “ <u>conceptual representations</u> ”
<i>Tenor</i>	→ Interpersonal	→ <u>Interactive:</u> “ <u>contact</u> ”, “ <u>social distance</u> ” and “ <u>attitude</u> ”
<i>Mode</i>	→ Textual	→ <u>Compositional:</u> “ <u>information value</u> ”, “ <u>salience</u> ” and “ <u>framing</u> ”.

**Table 2.2** - Kress & van Leeuwen’s metafunctions and visual systems

Again, in the GVD, visual resources in the **ideational metafunction** are used to express aspects of the experiential world; in the **interpersonal metafunction** to describe interactions among the participants and their degree of commitment to the represented information and; in the **textual metafunction**, to make the image a logical

<sup>2</sup> In the case of language the “materials” are *phonology* and *graphology* (Unsworth, 2001, p. 37). In the case of the images this is not true anymore, the “materials” are others. Dondis (1991, p. 51) presents *point, line, shape, direction, tone, colour, texture, dimension* and *movement* as being the visual materials.

and coherent whole. Nevertheless, Kress and van Leeuwen (1996, p. 76) alert us that the two modes are not alternative means of communication. Although the verbal and visual modes fulfil the same metafunctions, each one has its own possibilities and limitations, like any other semiotic system, for example, the audio and the gestural. In the authors' words, "not everything that can be realized in language can also be realized by means of images, or vice versa" (1996, p. 17). The meaning-making potential of each semiotic mode is always unique.

### **2.1.3. Lemke's multiplying view of multimodal meaning-making and the three semiotic functions**

Based on Halliday's (1978, 1985) SFG and on Kress and van Leeuwen's (1996) GVD, among others, Lemke (1998a, 1998b, 2002) approaches the three metafunctions within his multiplying view of multimodal meaning-making. In his work, the author first acknowledges the fact that all semiosis (language, image, music, gesture, etc.) fulfils the three metafunctions previously introduced and proposes a new terminology in order to address multimodal contexts.

To start with, instead of Halliday's term "**metafunctions**", Lemke makes use of the terms "*universal semiotic functions*" and "*general semiotic functions*". Also, the names of the semiotic functions themselves are different: the *presentational function* corresponds to Halliday's **ideational metafunction** and besides stands for the nature of events, the semiotic participants, and the circumstances in which they are involved. The *orientational function* is the **interpersonal metafunction** in Halliday's theory. This function continues to encompass the interactions between the participants and their degree of commitment to the information represented. The *organisational function* correlates to Halliday's **textual metafunction**, being concerned with the organisation of

the information communicated. **Table 2.3** below shows the correspondences between the two terminologies.

Halliday's metafunctions (1978)		Lemke's universal semiotic functions (1998b, 2002)
<b>Ideational</b>	↔	<i>Presentational</i>
<b>Interpersonal</b>	↔	<i>Orientalional</i>
<b>Textual</b>	↔	<i>Organisational</i>

**Table 2.3** - Halliday's and Lemke's terminologies

In the present work, since my concern is with multimodality, I follow Lemke's terminology. From now on, I will make use of the terms *presentational*, *orientational* and *organisational* whenever referring to the *three universal semiotic functions*.

Still in reference to Lemke's work, the author subsequently concurs with Kress and van Leeuwen's view that even though different semiotic modes construe the same functional meanings (*presentational*, *orientational* and *organisational*), their meaning-resource capacities are distinct (see this chapter - 2.1.2. *Kress & van Leeuwen's Grammar of Visual Design and the three metafunctions*). However, from Lemke's standpoint, it is exactly this impossibility of expressing the very same idea with two singular semiotic modes which "enables genuine meanings to be made from the combination of modalities" (2002, p. 303). That is, it is not always possible to express the very same idea using different semiotic modes but it is possible to express new ideas combining two or more distinct semiotic modes.

For Lemke, the creation of new meanings out of the combination of different semiotic modes is multiplicative (2002, p. 303). In other words, in a multimodal context, each functional meaning realised by a specific semiotic mode, such as language, image, music or gesture, can modulate with the functional meanings of the

other semiotic modes, *multiplying* the possibilities of what can be meant. More specifically, each of the three functional meanings fulfilled by one semiotic mode can interact and modify the functional meanings of the other semiotic modes. In this sense, meaning-making in multimodal genres is for Lemke not only a result of the choices we make in terms of the functional meanings of each semiotic mode, but also a product of their modulation. In the case of this research, meaning-making, according to Lemke's theory, is the result of the modulation processes between verbal functional meanings and visual functional meanings.

In his multiplying view of multimodal meaning-making, Lemke later on identifies (1998b, p. 7) three distinct **levels of modulation**: 1) **componential**: among the meanings realised by different semiotic modes fulfilling one specific function, for instance, **verbal** and **visual *presentational*** meanings; 2) **internal cross-functional**: among the three functional meanings of one single semiotic mode, like **visual *presentational***, ***orientational*** and ***organisational*** meanings; and 3) **external cross-functional**: among different functional meanings constructed by distinct semiotic modes, for example, **visual *presentational*** meanings and the **verbal *orientational*** meanings.

Finally, two last points have to be made here. The first point is that although Lemke's (2002) multiplying view of multimodal meaning-making is undoubtedly the broad framework of my thesis, I still fall back on Halliday's (1985) and Kress and van Leeuwen's (1996) work to address and describe the verbal (Transitivity, Modality, Theme) and visual systems (Representational, Interactive and Compositional), respectively. The second point is in relation to the proliferation of terms regarding "senders" and "receivers" in communication. Depending on the semiotic mode, different names are used. For the written form of the verbal mode we have words like

*authors* or *writers* and *readers*, and for the visual mode we have *image producers* or *photographers* and *viewers* or *intended users*. In order to avoid confusion, I have decided to adopt the general term **producers** to stand for *authors* and *writers* as well as *image producers* and *photographers*, and **interpreters** to substitute the terms *readers*, *viewers* and *intended users*.

## **2.2. The presentational function realised in the verbal and visual modes**

### **2.2.1. Verbal mode: clause as representation and the Transitivity system**

As already pointed out, for Halliday (1978, p. 129), the three semiotic functions co-occur at any unit of the lexicogrammatical rank scale. However, in the development of his SFG (1985) the author chooses the clause as the unit for the analysis of the Transitivity, Modality and Theme systems. Since in my work I draw on Halliday's (1985) theory to analyse the verbal mode, the clause is also my choice of unit. Thus, in this section and in the two subsequent ones, the linguistic systems used to realise the three semiotic functions are described from the standpoint of the clause.

The Transitivity system realises the *presentational semiotic function* (Lemke, 1998b, 2002) modelling experiential meanings via three elements:

1) Participants: the people, objects and places in the clause, typically realised by nominal groups;

2) Processes: the “expressions of happening, doing, being, saying and thinking” (Butt et al, 1995, p. 46), typically realised in the clause by verbal groups; and

3) Circumstances: the temporal and/ or spatial information, which illuminates the *process* and its respective *participants*, typically realised in the clause by adverbial groups or prepositional phrases.

The normal sequence of these three elements in a clause is: *Participant* + *Process* + *Circumstance*, the *process* being the central component of the clause (Unsworth, 2001, p. 27). In total, there are six distinct types of processes in the Transitivity system (*material*, *mental*, *relational*, *behavioural*, *verbal* and *existential*), however, in the present work, I refer to only three of them, namely the *material*, the *mental* and the *relational* processes, since they are the only processes that occur in my data. In fact, *material*, *mental* and *relational* processes realise most of our experiential meanings, being the three main types in the English Transitivity system. The other three processes (*behavioural*, *verbal* and *existential*) are subsidiary, located between the borders of the three main ones.

Depending on the kind of *process*, the clause presents different types of *participants*. For instance, in *material processes*, which represent **physical aspects of the world**, as in the verbs *to govern* and *to increase*, *participants* can assume one of two roles: *Actor* or *Goal*. As *Actors*, participants are “the ones doing the material deed”, and as *Goals*, participants are “impacted by a doing” (Martin et al, 1997, p. 103). In **Example 2.1**<sup>3</sup> below, the *material process* “*are studying*” puts *conventionally trained physicians* in the role of *Actor* and *herbs, acupuncture, tai chi and biofeedback* in the role of *Goal*.

#### **Example 2.1- Material process, Actor and Goal**

At many of the country's leading hospitals and research institutions,	conventionally trained physicians	are	studying	herbs, acupuncture, tai chi and biofeedback	as rigorously as they would a new antibiotic.
Circumstance	<b>Actor</b>	<b>Process: Material</b>		<b>Goal</b>	Circumstance

<sup>3</sup> The examples provided in this section, as well as in the subsequent sections of this chapter, come from the data collected for the present thesis. The reason for selecting these examples, instead of examples from the literature, is to familiarise interpreters with the data.

In mental processes, which represent the **world of consciousness**, for instance, *to feel* and *to hope*, participants can assume the roles of Senser or Phenomenon. As Sensers, participants are endowed with consciousness, involved in processes of perception, cognition and affection. As Phenomena, participants are the “content of sensing” (Martin et al, 1997, p. 105). **Example 2.2** below illustrates a mental process in which *Chile* is represented as the Senser and *any significant fallout from that country’s economic meltdown* is represented as the Phenomenon.

### Example 2.2 - Mental process, Senser and Phenomenon

But apart from some local companies that invested heavily in Argentina’s electricity sector,	Chile	has not	felt	any significant fallout from that country’s economic meltdown.
Circumstance	<b>Senser</b>	<b>Process: Mental</b>		<b>Phenomenon</b>

Finally, in relational processes, which express the **world of abstract relations** (Halliday, 1985, p. 108), such as the verbs *to be*, *to have* and *to remain*, participants can assume six different roles depending on the subcategory of the relational process they are involved in<sup>4</sup>. If the relational process is “intensive attributive”, where an entity has some quality ascribed or attributed to it, participants can be either Carrier or Attribute (Halliday, 1985, p. 120). As Carriers, participants represent the entity, and as Attributes, participants represent the quality being ascribed. In **Example 2.3** below, “*is not*” is an “intensive attributive” process, *Complementary and alternative medicine, or CAM* is the Carrier and *a single, unified tradition* is the Attribute.

### Example 2.3 - Intensive attributive relational process, Carrier and Attribute

Complementary and alternative medicine, or CAM,	is not	a single, unified tradition.
<b>Carrier</b>	<b>Process: Relational</b>	<b>Attribute</b>

<sup>4</sup> In fact, participants can assume a total of 12 roles in regard to relational processes. Here, I only describe the 6 roles which derive from three relational subcategories present in my data. For more information on the other relational subcategories, see Halliday (1985, p. 119).

Now, if the ***relational process*** is “***intensive identifying***”, the possible participant roles are ***Identified*** and ***Identifier***. In the first role, ***Identified***, participants represent an entity which is being labelled by another entity. In the second role, ***Identifier***, participants serve as the label itself. In **Example 2.4** below, *the envy of its neighbors* is presented as the identity of *the country*.

**Example 2.4 - Intensive identifying relational process, Identified and Identifier**

(...) and	The country	is	in most respects	the envy of its neighbors.
	<b>Identified</b>	<b>Process: Relational</b>		<b>Identifier</b>

Lastly, if the ***relational process*** is “***possessive attributive***”, participants can take on the role of ***Possessor*** or ***Possessed***. That is, as ***Possessors***, participants represent the owner of an entity, and as ***Possessed***, participants represent the entity owned. In **Example 2.5** below, the four universities (*Columbia, Duke, Harvard and the University of California*) are the ***Possessor*** of *centers for integrative medicine*, the ***Possessed*** entity.

**Example 2.5 - Possessive attributive relational process, Possessor and Possessed**

Today	Columbia, Duke, Harvard and the University of California, San Francisco, all	have	centers for integrative medicine (...)
Circumstance	<b>Possessor</b>	<b>Process: Relational</b>	<b>Possessed</b>

The observation of the verbal processes selected to represent the reality of a certain topic along with the participant roles and the circumstances in which they occur inform us about the ***presentational*** meanings constructed in texts. For this reason, the analysis of the ***Transitivity system*** is one of the key points necessary to understanding the meaning-making process of genres that combine text and image. **Table 2.4** below summarizes the three types of processes just described and the participant roles that they construe.



Transitivity system	
Processes	Participant roles
<b>Material</b> “physical aspects of the world”	Actor / Goal
<b>Mental</b> “world of consciousness”	Senser / Phenomenon
<b>Relational</b> “world of abstract relations” <ul style="list-style-type: none"> <li>• Intensive Attributive</li> <li>• Intensive Identifying</li> <li>• Possessive Attributive</li> </ul>	Carrier / Attribute Identified / Identifier Possessor / Possessed

**Table 2.4** - Transitivity system: types of processes and participant roles

### 2.2.2. Visual mode: the Representational system - narrative and conceptual representations

Like the verbal Transitivity system, already described, the visual Representational system also realises the *presentational semiotic function* (Lemke, 1998b, 2002), modelling experiential meanings via three elements:

- 1) Represented participants: the people, the places and things depicted in images;
- 2) Processes: the vectors in the images, usually realised by diagonal lines; and
- 3) Circumstances: secondary represented participants which could be deleted without affecting the basic proposition of the image. There are three types of visual circumstances: locative circumstances, which relate represented participants to a setting; circumstances of means, or the tools with which actions are executed by represented participants in an image; and circumstances of accompaniment, which are represented participants in a narrative process with no vectorial relation to other participants.

Again, processes are a central element in images. The presence or absence of a process or, in other words, of a vector, determines the type of representation in an

image. If a vector is present, the representation is “narrative” and if it is absent, the representation is “conceptual”.

In “narrative representations”, represented participants are connected by vectors, “doing” something to or for each other, whereas in “conceptual representations” represented participants are shown in terms of their class, structure or meaning (Kress & van Leeuwen, 1996, p. 56). **Figure 2.1** below is an example<sup>5</sup> of a “narrative representation”. Notice the vectors formed by the guitar player’s arm and elbow (resembling the shape of an arrow) and by the patient’s legs and knees. **Figure 2.2** below is an example of a “conceptual representation”. There are no vectors at all: the plant and the three recipients with herbs are just displayed in a certain order.



**Figure 2.1** – Narrative representation:  
bidirectional action process



**Figure 2.2** – Conceptual representation:  
classificational process/  
single- levelled overt taxonomy

In total there are six different types of “narrative representational processes”, depending on the kinds of vectors and participants: action processes, reaction processes, speech processes, mental processes, conversion processes and geometrical

<sup>5</sup> The images used as examples are also part of the data collected for the present thesis.

symbolism. Here, I focus only on action and reaction processes due to the fact that none of the other four process types are present in my data<sup>6</sup>.

Action processes are subdivided into three categories: “bidirectional transactional”, “unidirectional transactional” and “non-transactional”. In the case of the first, “bidirectional transactional”, two represented participants, called Interactors, are connected by two vectors, each of them departing from one Interactor and aiming at the other. **Figure 2.1** above is an example of a “bidirectional transactional action process” in which the guitar player and the patient are Interactors. It is also possible to have “bidirectional transactional action processes” in which the vectors are simultaneous. In this case you may see only one vector but it runs in both directions.

The second category of action processes, “unidirectional transactional processes”, also connects two represented participants, but in this case there is only one vector and it runs in only one direction: from the Actor to the Goal. The Actor is the active represented participant from which the vector emanates, and the Goal is the passive represented participant at which the vector is aimed. This visual narrative process is similar to verbal material processes previously discussed (see this chapter – *2.2.1 Verbal mode: clause as representation and the Transitivity system*). Lastly, “non-transactional action processes” are unidirectional transactional processes in which the Goal is omitted. That is, only the Actor and the vector that emanates from this participant are depicted in the image, the Goal is not visually present.

Now, regarding reaction processes, vectors are not formed by lines, such as the guitar player’s arm and the patient’s legs are in **Figure 2.2** above, but by the direction of the glance of one or more represented participants. If an eyeline vector emanates from a represented participant, but does not point at another participant, the process is called

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<sup>6</sup> For more information on the other four types of visual narrative processes, see Kress & van Leeuwen (1996, pp. 61-73).

“non-transactional reaction”. If an eyeline vector connects two represented participants, it is called a “transactional reaction” process. Represented participants in reaction processes are known as Reactors, whose look creates the eyeline, and Phenomenon, at which the eyeline is directed. **Figure 2.3** below is an example of a “transactional reaction process” in which the boy is the Reactor and the models are the Phenomenon. In this example, the models can also be considered Reactors of secondary “non-transactional reaction processes” since they gaze at unknown Phenomena.



**Figure 2.3** – Narrative representation: transactional reaction process

**Table 2.5** below summarizes the narrative representational action processes, previously introduced, and the two narrative representational reaction processes just explained, along with the represented participant roles that these processes construe. The table also provides simple illustrative sketches of all the processes.

Type of representation	Processes	Types of participants	Examples
Narrative (vectors are present)	Action <ul style="list-style-type: none"> <li>• bidirectional transactional</li> <li>• unidirectional transactional</li> <li>• non-transactional</li> </ul>	Interactors	
		Actor / Goal	
		Actor	
	Reaction <ul style="list-style-type: none"> <li>• non-transactional</li> <li>• transactional</li> </ul>	Reacter	
Reacter / Phenomenon			

**Table 2.5** - Types of narrative representational action and reaction processes, and types of represented participant roles

Finally, in relation to the representations which lack vectors, “conceptual representations”, there are three process types: classificational processes, analytical processes and symbolic processes. Again, due to the fact that only classificational processes and analytical processes occur in my data, I disregard symbolic processes in this thesis<sup>7</sup>.

In classificational processes, represented participants relate to each other in terms of taxonomy. In other words, some represented participants play the role of Subordinates while others, at least one, play the role of Superordinates. The kinds of taxonomies in which represented participants can be organised are three: “single-levelled overt taxonomy”, “multi-levelled taxonomy” and “covert taxonomy”. Figure 2.2 above (see this chapter, p. 20) is an example of a “single-levelled overt taxonomy”. In this image the plant is the Superordinate participant and the recipients with herbs are the Subordinate participants. This disposition of Superordinate and Subordinate participants resembles a tree structure with only two levels. When there are more levels in the tree structure, it is a “multi-levelled overt taxonomy” and the represented

<sup>7</sup> For information on symbolic processes, see Kress & van Leeuwen (1996, p. 108-112).

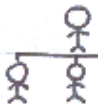
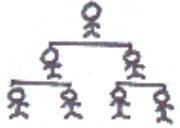


participants which occupy intermediate levels are called *Interordinates*. It is also possible to have taxonomy where only *Subordinate* participants are depicted, which is called “*covert taxonomy*”. In this case, these represented participants are usually symmetrically distributed, equal in size and orientated towards the vertical and horizontal axes in the same way (Kress & van Leeuwen, 1996, p. 88).

Regarding *analytical processes*, represented participants are presented in terms of a “part-whole structure” (Kress & van Leeuwen, 1996, p. 89), performing one of two roles: *Carrier* or *Attribute*. As *Carriers*, represented participants assume the position of “whole”, while as *Attributes*, represented participants assume the position of “part”. **Figure 2.4** below illustrates all these concepts. The three kids and the woman on the right are the *Carriers*, while their *Attributes* are represented by the truck, the house, the dog and their own clothing.



**Figure 2.4** – Conceptual representation: analytical process

**Table 2.6** below summarizes the “conceptual representational processes” just discussed, along with the represented participant roles that they construe. The table also provides simple illustrative sketches of all processes.

Type of representation	Processes	Types of participants	Examples
Conceptual (no vectors are present)	Classificational <ul style="list-style-type: none"> <li>• single-levelled overt taxonomy</li> </ul>	Superordinate / Subordinates	
		Superordinate / Interordinates / Subordinates	
	• covert taxonomy	Subordinates	
	Analytical	Carrier / Attribute	

**Table 2.6** - Types of conceptual representational processes and represented participant roles

### 2.3. The orientational function realised in the verbal and visual modes

#### 2.3.1. Verbal mode: clause as exchange and the Modality system

The Modality system organises the clause as an interactive event involving producers and interpreters and, consequently, realising *orientational* meanings (Lemke, 1998b, 2002). It is composed of two interrelated systems: Mood and Modalisation. In relation to the Mood system, producers and interpreters can assume two types of roles and exchange two kinds of commodities in a linguistic event. Producers can “give” (first role) “goods and services” or “information” (commodities) to their interpreters, or producers can “demand” (second role) “goods and services” or “information” (commodities) from their interpreters. When goods and services or information are given, we have the *declarative Mood* (offers and statements) and when goods and services or information are demanded, we have the *imperative Mood* (commands) and the *interrogative Mood* (questions), respectively (Unsworth, 2001, p. 52). These three types of Mood, *declarative*, *imperative* and *interrogative*, are indicated in a clause by

the Mood block, which consists basically of the Subject and the Finite element<sup>8</sup> of the verbal group. If the Subject precedes the Finite, the Mood is *declarative*. If the Finite precedes the Subject, the Mood is *interrogative*. If neither the Finite nor the Subject is present in a clause, then the Mood is *imperative*. **Table 2.7** below shows one example of a clause in the *declarative Mood* and another in the *interrogative Mood*. I have not included any examples in the *imperative Mood* because they do not occur in my data. Notice also that in **Table 2.7** the Finite is responsible for setting the clauses in time.

Types of mood	Examples					
<b>Declarative</b>	The Lagos government	has	opened	discussions	with South Korea.	
	<b>Subject</b>	<b>Finite</b>	Predicator	Complement	Circumstantial Adjunct	
	<b>Mood</b>					
<b>Interrogative</b>	Why	is		such care	still	the exception instead of the rule?
	Complement -Wh	<b>Finite</b>	Predicator	<b>Subject</b>	Modal Adjunct	Complement
	<b>Mood</b>					

**Table 2.7** - Types of Mood and the respective positions of Subjects and Finites

Looking at the examples in **Table 2.7**, we can see that there are other elements in the Mood structure: *Predicator*, *Complement* and *Adjunct*. The *Predicator* corresponds to the rest of the verbal group that is not the Finite. In the case of the verb “to be” in the present simple and in the past simple, the clause does not have a Predicator, only a Finite. However, since it is an exception, it is simpler to analyse it as if it were regular (Halliday, 1985, p. 79). The *Complement* refers to other nominal groups in the clause and the *Adjunct* to adverbial groups, nominal groups, and prepositional phrases which act as circumstances for the experiential meaning of a clause (Butt et al, 1995, p. 69).

<sup>8</sup> Polarity is also part of the Finite element. When it is negative, it is expressed by “not” and it appears right after the Finite. When it is positive, it is unmarked (Unsworth, 2001, p. 54).



Besides the *circumstantial Adjuncts* just described, there are two other common types of *Adjuncts* which are not related to *presentational* meanings: *conjunctive Adjuncts* and *modal Adjuncts*. *Conjunctive Adjuncts* are *organisational* in function (Lemke, 1998b, 2002). That is, *conjunctive Adjuncts* create cohesion between different parts of the verbal text. Some examples are: *moreover, meanwhile, instead, however, as a result, in fact, but, and finally*. *Modal Adjuncts* are *orientational* in function (Lemke, 1998b, 2002), and they are subdivided into two groups: “*comment Adjuncts*”, which express the producer’s attitude toward what he/she is saying, for instance, *in my opinion, frankly, unfortunately*; and “*mood Adjuncts*”, which indicate the different levels of probability (*certainly, maybe, possibly*), usuality (*sometimes, never, usually*), temporality (*still, just, already*), intensity (*only, really, ever*) and degree (*completely, quite, hardly*) in the clause.<sup>9</sup> In **Example 2.6** below there are three different types of adjuncts in the clause: a *conjunctive Adjunct* (*because*) realising an *organisational* meaning; a *modal Adjunct*, more specifically a “*mood Adjunct*” indicating degree (*thoroughly*), realising an orientational meaning; and a *circumstantial Adjunct* (*in controlled studies*) realising a *presentational* meaning.

**Example 2.6 - Conjunctive adjunct, modal Adjunct and circumstantial Adjunct**

Because	few of these therapies	have	been	<b>thoroughly</b>	evaluated	in controlled studies, (...)
<b>Conjunctive Adjunct</b>	Subject	Finite	<div style="border: 1px solid black; padding: 5px; display: inline-block; text-align: center;">           Modal Adjunct (mood Adjunct indicating degree)         </div>			<b>Circumstantial Adjunct</b>
			Predicator			

Now, if the Modality system “carries the burden of the clause as an interactive event” (Halliday, 1985, p. 77), determining whether producers are giving or demanding services and goods or information to/from their interpreters, the Modalisation system

<sup>9</sup> For more information on the types of Adjuncts and their subdivisions, see Halliday (1985, pp. 81-85).

represents “the distance between yes and no” (Unsworth, 2001, p. 53) in the clause. Modalisation indicates the degree of assertiveness of the producer’s voice regarding what he/she is saying and it is usually realised by modal Operators and/or modal Adjuncts.

In the case of modal Operators, for instance, *can, may, will, should, must* and *ought to*, which perform the role of finite, Modalisation is indicated by the different degrees of inclination, obligation, probability or usuality that these words express. According to Unsworth (2001, p. 54), modal Operators such as *must, ought to, need to, has to* and *had to* express “high” likelihood and obligation. In contrast, modal Operators like *can, may, could* and *might* indicate “low” probability and engagement. And other modal Operators, for instance, *will, would, should, is to* and *was to* are regarded as “medium”. The lack of modal Operators in a clause gives the producer’s voice a great degree of assertiveness because of its positive or negative polarity. Comparing **Example 2.7** and **Example 2.8** below, we can see that while information in the first clause sounds much more like “fact” due to its positive polarity, in the second clause, the information given sounds like a possibility due to the presence of the modal Operator *can* in the role of Finite.

#### **Example 2.7 - Absence of modal Operators: positive polarity**

In a region racked by political unrest, economic crisis and falling standards of living,	Chile	remains,	remarkably,	a country that works.
Circumstantial Adjunct	Subject	<b>Finite/Predicator</b>	Modal Adjunct	Complement

#### **Example 2.8 - Modal Operator as a Finite**

Integrative medicine	can	be	viable	in a small practice where patients pay as they go, (...)
Subject	<b>Finite</b>	Predicator	Attribute	Circumstantial Adjunct

Lastly, regarding the modal Adjuncts previously discussed, Modalisation is expressed specially by “mood Adjuncts” indicating probability, such as *certainly*, *maybe*, *possibly*, *definitely*, *perhaps* and *surely*. Again, the lack of modal Adjuncts in a clause points to a high degree of assertiveness on the part of the producers.

In conclusion, through Mood and Modalisation, the Modality system reveals in its analysis the *orientational* meanings embedded in the verbal texts.



### 2.3.2. Visual mode: the Interactive system - contact, social distance and attitude

The Interactive system, responsible for realising *orientational* meanings in images, is composed of three interconnected systems: “contact”, “social distance” and “attitude”<sup>10</sup>. The first system, “contact”, has to do with whether represented participants look directly at the interpreters’ eyes or not. Images where “contact” is established, that is, where represented participants do look at the interpreters’ eyes, are called demand images. In such images, represented participants demand some kind of social response from interpreters, even though the response is at an imaginary level. Gestures and facial expressions can reinforce or make explicit what kind of relation is being signified. For example, in **Figure 2.4** above (see this chapter, p. 24), three of the represented participants on the right look directly at the interpreters with quite a friendly expression on their faces, meaning that the interpreters are being asked to enter into an amiable relation with them. If represented participants are not looking at the interpreters at all, for instance, like in **Figure 2.1** (see this chapter, p. 20) and **Figure 2.3** (see this chapter, p. 22) above, then no contact is made. Instead of a demand image, what happens is an offer image or, in other words, represented participants are offered to the interpreters as “items of information, objects of contemplation, impersonally, as though they were specimens in a display case” (Kress & van Leeuwen, 1996, p. 124). **Table 2.8** below

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<sup>10</sup> Modality markers also play a role in *orientational* meanings and they are discussed in *Chapter 3 - 3.1.2.3 The predominance of photos in Newsweek*.

summarizes the two types of images, ***demand*** and ***offer***, according to the Interactive system “***contact***”. The table also presents simple illustrative sketches of the types of images.

Interactive system: “ <i><b>contact</b></i> ”		
Types of images	Meaning	Examples
Demand	Represented participants look at interpreters demanding some kind of social response from them.	
Offer	Represented participants do not look at interpreters. They are simply offered to interpreters as information.	

**Table 2.8** - Interactive system “***contact***”: types of images

The second system, “***social distance***”, is related to whether represented participants are depicted as close to or far away from the interpreters. “***Social distance***” involves the choice between images that are close-up, medium shot and long shot, and so on. Depending on the interpreters’ field of vision and how much they see of the represented participants, a different kind of “***social distance***” is established and, consequently, different kinds of relationships are implied. For instance, in the case where people are the represented participants, if interpreters see only their faces or heads, it suggests an intimate relationship between the two of them. Only people who have very personal relations see each other at such an ***intimate distance***. Viewing the represented participants’ heads and shoulders establishes a ***close personal distance***, the distance between friends. Viewing the represented participants from their waist up, like in **Figure 2.3** (see this chapter, p. 22) and **Figure 2.4** (see this chapter, p. 24) above, shows ***far personal distance***. This is the “distance at which subjects of personal interests and involvements are discussed” (Kress & van Leeuwen, 1996, p. 130). Other options in terms of social distances are ***close social distance***, when the interpreters see the whole figure of the represented participant, ***far social distance***, when the interpreters

see the whole figure of the represented participant with space around it, and ***public distance***, when the interpreters see the torso of at least four or five represented participants. **Table 2.9**<sup>11</sup> below summarizes the six fields of vision just described in relation to people as represented participants.

<b>Interactive system: “social distance”</b>	
<b>Field of vision What interpreters see:</b>	<b>Meaning</b>
Face or head only	Intimate distance <i>“one can hold or grasp the other person”</i> <i>“people who have an intimate relation with each other”</i>
Head and shoulders	Close personal distance <i>“a friend”</i> <i>“one can still hold or grasp the other person”</i>
Waist up	Far personal distance <i>“distance at which subjects of personal interests and involvements are discussed”</i>
Whole figure	Close social distance <i>“impersonal business occur”</i>
Whole figure with space around it	Far social distance <i>“more formal impersonal business and social interaction”</i>
The torso of at least 4 or 5 people	Public distance <i>“people who are to remain strangers”</i>

**Table 2.9** - Interactive system “social distance”: types of distance

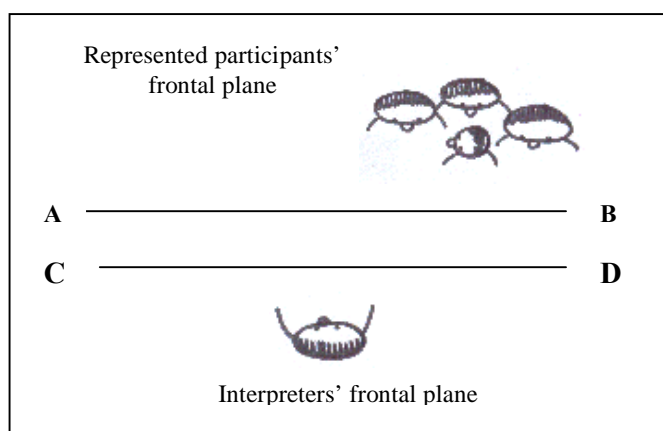
In the case where objects are the represented participants, three distances can be observed. ***Close distance***, in which the object is shown as if the interpreters are engaged with it; ***middle distance***, in which the object is shown in full but without much space around it; and ***long distance***, where the object is out of reach, only for contemplation. Buildings and landscapes as represented participants follow the same kind of distinctions. They can be seen as if someone is about to enter them, as if they are

<sup>11</sup> The comments within Table 2.9 are based on Kress & van Leeuwen (1996, pp. 130 – 135).

someone's destination, or at a "respectful distance" (Kress & van Leeuwen, 1996, p. 134).

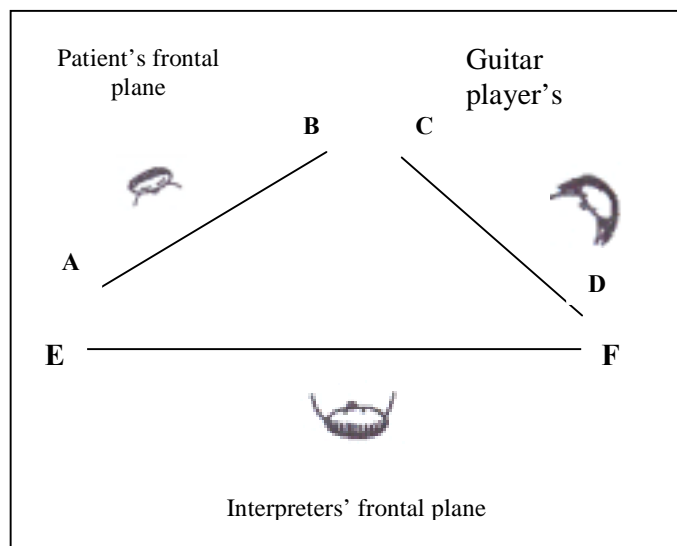
Finally, the last Interactive system, "attitude", reveals the point-of-view of whoever made the images, the angle from which the images have been shot. This system is subdivided according to the nature of the images analysed, into subjective images or objective images. Since all of my data is subjective, here I describe only the part of the system concerned with subjectivity. Two pieces of information are important in determining attitude in subjective images. First, whether the frontal plane of the represented participant and that of the interpreters run parallel or not, and, second, whether the angle from which the image has been shot is high, at eye level or low.

Regarding frontal planes, when they run parallel, there is "involvement" between the represented participants and the interpreters. In **Figure 2.4** (see this chapter, p. 24), previously shown, the frontal planes of all the kids and the woman in the image and those of the interpreters run parallel. **Figure 2.5** below shows a sketch to accompany **Figure 2.4** in order to illustrate the two frontal planes. Notice how the frontal plane of the three kids and the woman (**Figure 2.5 – Line AB**) does not form any angles with the frontal plane of the image producer who took the photo and, consequently, with that of the interpreters looking at the image (**Figure 2.5 – Line CD**). Therefore, the interpreters and the represented participants are seen as belonging to the same world.



**Figure 2.5** – Sketch of Figure 2.4: the represented participants' frontal plane and the interpreters' frontal plane run parallel, meaning "involvement".

Now, in **Figure 2.1** (see this chapter, p. 20), the frontal planes of the represented participants and the interpreters are not parallel, implying “*detachment*”. The guitar player and the patient are not represented as part of the interpreters’ world. Angles are formed in the case of both of the represented participants’ frontal planes and that of the interpreters. **Figure 2.6** below is a sketch of **Figure 2.1** showing the three frontal planes. Notice how both of the represented participants’ frontal planes (**Figure 2.6 – Line AB and Line CD**) form angles with the interpreters’ frontal plane (**Figure 2.6 – Line EF**).



**Figure 2.6** – Sketch of Figure 2.1: the represented participants’ frontal planes and the interpreters’ frontal plane are not parallel, meaning “detachment”.

Regarding shot angles, that is, the angle from which a photo has been shot, a *high angle* gives power to the interpreters over the represented participants. This is the case of **Figure 2.2** (see this chapter, p. 20), where we can see the plant and the herbs from a high position. An *eye level angle* represents a relation where there is no power difference involved between the represented participants and the interpreters. This is the case of **Figure 2.1** (see this chapter, p. 20) and **Figure 2.4** (see this chapter, p. 24) where the interpreters feel as if they are standing in front of the represented participants. When a *low angle* is used the represented participants gain power over the interpreters. This is the case of **Figure 2.3** (see this chapter, p. 22), where we can see part of the

shop's ceiling due to the low angle from which the image has been shot. The interpreters in this image look at the represented participants from a less powerful position, as if admiring them. **Table 2.10** below summarizes what has been discussed regarding frontal planes and shot angles in the "attitude" system.

<b>Interactive system: "attitude"</b>	
Frontal planes <ul style="list-style-type: none"> <li>• The represented participants' frontal plane and the interpreters' frontal plane are parallel.</li> <li>• The represented participants' frontal plane and the interpreters' frontal plane are not parallel.</li> </ul>	<b>Meaning</b>  "Involvement" <i>They belong to the same world.</i>  "Detachment" <i>They don't belong to the same world.</i>
Shot angles <ul style="list-style-type: none"> <li>• High angle</li> <li>• Eye level angle</li> <li>• Low angle</li> </ul>	Power to the interpreters over the represented participants.  There is no power difference between the represented participants and the interpreters.  Power to the represented participants over the interpreters.

**Table 2.10** - Interactive system "attitude": types of frontal planes and shot angles

In conclusion, *orientational* meanings in the visual mode are realised by means of the kind of contact established, whether the interpreters are being offered information or are demanded to engage in a social response; the kind of relationship implied, whether between friends or complete strangers; and the kind of power relationship involved, whether the represented participant and the interpreters find themselves on equal terms or not.



## 2.4. The organisational function realised in the verbal and visual modes

### 2.4.1. Verbal mode: clause as message and the Theme system

The distribution of information in a clause is realised by the Theme system, and it is this system that gives the clause its character as a message (Halliday, 1985, p. 37). The first part of the system, the Theme, stands for the point of departure of the clause, what its message is all about. It is usually familiar to the interpreters as it is an idea that the interpreters have already met. In the clause, the Theme assumes the first position while the Rheme, the second part of the system, comes in second place, expressing new meanings. In order to identify Themes and Rhemes in the clauses, we need to find a participant or a circumstance<sup>12</sup> that comes in first position in the Transitivity system (see this chapter – 2.2.1. *Clause as representation and the Transitivity system*). Such an element is the Theme and the rest of the clause constitutes the Rheme. In **Example 2.9** below, we have a participant (*The treatments*) as the Theme of the clause, while in **Example 2.10** below we have a circumstance in the Theme position.

#### Example 2.9 - Participant in the Theme position

The treatments	are already in widespread use.
<b>Theme</b> (participant)	<b>Rheme</b>

#### Example 2.10 - Circumstance in the Theme position

In a region racked by political unrest, economic crisis and falling standards of living,	Chile remains, remarkably, a country that works.
<b>Theme</b> (circumstance)	<b>Rheme</b>

Participants or circumstances in the first position in a clause are called topical Themes, and they can be preceded by two other kinds of themes: textual Themes and interpersonal Themes. In this case, we have what is called a multiple Theme (Halliday,

<sup>12</sup> Both Unsworth (2001, p. 57) and Butt et al. (1995, p. 92) state that sometimes a process can assume the Theme position. However, they do not provide any examples. Since in my data I have not found any case in which a process appears in first position, I have not included it in my description.

1985, p. 52). Textual Themes are conjunctive elements, such as *because*, *although* and *moreover*, which signal relationships between clauses. They correspond to the conjunctive Adjuncts discussed in the Mood system (see this chapter - 2.3.1. *Verbal mode: clause as exchange and the Modality system*). Interpersonal Themes indicate the kind of interaction between the producers and the interpreters. One of the most common types of interpersonal Themes is the Finite<sup>13</sup> in the interrogative Mood, which indicates that information is being demanded (Butt et al, 1995, p. 94). Other common types of interpersonal Themes are the modal Adjuncts also discussed in the Mood system (see this chapter - 2.3.1. *Verbal mode: clause as exchange and the Modality system*).

**Example 2.11** illustrates a *multiple Theme* where *But* is the textual Theme, *in many ways* is the interpersonal Theme and *today's Chile* is the topical Theme.

**Example 2.11 - Multiple Theme: textual Theme, interpersonal Theme and topical Theme**

But,	in many ways,	<i>today's Chile</i>	is a very different place from the bitterly divided society ruled by Pinochet.
<b>Textual theme</b>	<b>Interpersonal theme</b>	<b>Topical theme</b>	<b>Rheme</b>

Still another interesting point regarding the Theme system is related to markedness in declarative clauses. The most common Theme pattern, or unmarked theme, is the one in which the element in the first position corresponds to the participant of the Transitivity system and the Subject of the Modality system. For instance, in **Example 2.12** below, “*the treatments*” is at the same time the participant in the Transitivity system, the Subject in the Modality system, and the Theme in the Theme system. Clauses like this one follow an expected pattern and, therefore, are considered to be unmarked.

<sup>13</sup> “the part of the verbal group which encodes primary tense or the speaker’s opinion” (Butt et al, 1995, p. 67). See also this chapter – 2.3.1. *Verbal mode: clause as exchange and the Modality system*.

**Example 2.12 - Unmarked Theme position**

<b>Systems</b>	The treatments	are		already	in widespread use.
<b>Transitivity</b>	<b>Participant</b>	Process			<b>Participant</b>
<b>Modality</b>	<b>Subject</b>	Finite	Predicator	Modal Adjunct	Circumstantial Adjunct
<b>Theme</b>	<b>Theme</b>	Rheme			

However, when such correspondence does not happen and another element takes the *Theme* position in a clause, we say that this *Theme* is marked. That is, the producers have deliberately altered the expected pattern of the clause in order to call the interpreters' attention to that certain specific element. One of the most common *topical marked Themes* is the *circumstance*, as seen in **Example 2.13** below.

**Example 2.13 - Circumstance in a topical marked Theme position**

<b>Systems</b>	In a region racked by political unrest, economic crisis and falling standards of living,	Chile	remains,	remarkably,	a country that works
<b>Transitivity</b>	<b>Circumstance</b>	<b>Participant</b>	Process		<b>Participant</b>
<b>Mood/Modality</b>	<b>Circumstantial Adjunct</b>	<b>Subject</b>	F	P	Modal Adjunct Complement
<b>Theme/Rheme</b>	<b>Theme</b>	Rheme			

\* F= Finite, P= Predicator

Recognising which element is in the *Theme* position in a clause, or group of clauses, can reveal to us how the verbal mode has been organised, what the purpose of the message is, what design has been created in a text, or, in other words, what *organisational* meanings are being conveyed.

### 2.4.2. Visual mode: the Compositional system - information value, salience and framing

In the visual mode, the organisation of information is realised by the Compositional system, which is composed of three interrelated systems: the “information value”, “salience” and “framing” systems. The first system, “information value”, deals with the position of the represented participants in the different areas of the image. That is, the left, right, top, bottom, centre and margins have distinct compositional values. Depending on where a represented participant is depicted, a certain meaning is attributed to it. For instance, regarding the *horizontal axis*, represented participants placed on the left side are presented to interpreters as “Given”, or a familiar point of departure for the message. In contrast, represented participants displayed on the right side are presented as “New”, something that is not yet known (Kress & van Leeuwen, 1996, p. 187). This left-right “information value system” is similar to the verbal Theme system (see this chapter – 2.4.1. *Verbal mode: clause as message and the Theme system*), previously discussed, where the Theme is what the clause is about and the Rheme expresses new meanings. **Figure 2.1** (see this chapter, p. 20), **Figure 2.3** (see this chapter, p. 22) and **Figure 2.4** (see this chapter, p. 24) have this type of ***left-right composition***. They present the patient in the hospital, the boy looking through the shop window, and the poor neighbourhood as something interpreters already know, and they introduce the guitar player, the models and the chubby happy kids and the woman as new items of information, something interpreters should pay attention to.

In relation to the *vertical axis*, represented participants positioned at the top are presented to interpreters as “Ideal”, or “what might be”, whereas those at the bottom are presented as “Real”, or “what is” (Kress & van Leeuwen, 1996, p. 193). **Figure 2.2** (see

this chapter, p. 20) follows the top-down composition type, presenting the herbs at the bottom as concrete observable elements and the plant as the abstract conceptual information which explains their origin. Lastly, represented participants placed at the centre of an image, centre-margins composition type, are presented to interpreters as “the nucleus of information”, and those on the margins as “contextualizing information” (Unsworth, 2001, p. 108). **Table 2.11** below summarizes all the possible types of composition regarding the “information value system”.

Compositional system: “information value”	
Types of composition	Meaning
<ul style="list-style-type: none"> <li>• Left-right</li> </ul>	Represented participants on the left of this composition type are seen as “ <u>Given</u> ” information, while represented participants on the right are seen as “ <u>New</u> ” information.
<ul style="list-style-type: none"> <li>• Top-down</li> </ul>	Represented participants at the top of this composition type are seen as “ <u>Ideal</u> ”, what might be, while represented participants at the bottom are seen as “ <u>Real</u> ”, what is.
<ul style="list-style-type: none"> <li>• Centre-margin</li> </ul>	Represented participants at the centre of this composition type are seen as “ <u>the nucleus of information</u> ”, while represented participants on the margins are seen as “ <u>contextualizing information</u> ”.

**Table 2.11** - Compositional system “information value”: types of composition

The second Compositional system, “salience”, refers to the different degrees of importance that represented participants have in an image. Due to a combination of many factors such as size, colour contrast, weight, position on the planes, and perspective, some represented participants are noticed more immediately than others. In Kress and van Leeuwen’s (1996, p. 212) words “salience can create a hierarchy of importance among the elements, selecting some as more important, more worthy of attention than others”. In **Figure 2.3** (see this chapter, p. 22), for instance, the model on the right side is the most salient represented participant. Her size in comparison to the size of the other models and the boy, her position at the first plane of the image, and the fact that she wears this bright white blouse certainly attracts the interpreters’ attention first. In contrast, in **Figure 2.1** (see this chapter, p. 20), both women have the same

degree of importance; they have the same size, weight and colour tones, and are positioned on the same plane. **Table 2.12** below summarizes the elements which should be taken into consideration regarding the “salience” system.

<b>Compositional system: “salience”</b>
<b>Elements that should be taken into consideration:</b>
Size Colour contrast Weight Position on the plane Perspective

**Table 2.12** - Compositional system “salience”: elements to be considered

Finally, the last Compositional system, “framing”, expresses to what extent the various elements in an image are connected or disconnected. The presence of devices like frame lines, borders, discontinuities of colour or shape and white space (Unsworth, 2001, p. 109) signifies “individuality and differentiation” between represented participants in an image, and the absence of framing highlights the represented participants’ “group identity” (Kress & van Leeuwen, 1996, p. 215). **Figure 2.7** below is a good example of framing that creates individuality. Despite the fact that the photo and the chart are side-by-side on the same page, the different colours of their backgrounds (deep blue and white) make the interpreters see the two elements independently.



**Figure 2.7** – Compositional system “framing”: different background colours make the interpreters see the photo and the chart as independent elements.

Table 2.13 below summarizes the two possible visual situations regarding “framing” and their respective meanings.

<b>Compositional system: “framing”</b>	
<b>Presence of framing</b> via <i>frame lines, borders, discontinuities of colour or shape, and white space.</i>	<i>individuality and differentiation</i> Represented participants are seen separately.
<b>Absence of framing</b>	<i>group identity</i> Represented participants are seen as one group.

Table 2.13 - Compositional system “framing”: presence or absence of framing

In summary, perceiving whether participants are represented as individuals or as a group, being sensitive to their hierarchy of importance in the image, and understanding their different compositional values allows us to make sense of the *organisational* meanings constructed in the visual mode.

## Chapter 3

### Methodology

Many of the genres of literacy, from the popular magazine article to the scientific report, combine visual images and printed text in ways that make cross-reference between them essential to understanding them as their regular readers and writers do.

Lemke

As already stated, the main objective of this thesis is to contribute to the understanding of multimodal meaning-making. More specifically, to investigate the kind of relationship that takes place between the visual and the verbal modes in cover stories published in *Newsweek*, focussing on how text and images work together in the construction of the cover stories' central meaning. In the present chapter, Chapter 3, I initially present the research questions designed to guide my investigation. Subsequently, I introduce the data collected for this study and the criteria for its selection. I also contextualise the data, providing historical and conceptual information about its source, *Newsweek*. Lastly, I describe the procedures to be used in the two levels of analysis: the macro analysis, which aims at answering my first research question and the micro analysis, which aims at answering my second and third research questions (see below).

#### 3.1. Research questions

Three research questions have been designed in order to guide my investigation. The first research question, *1) What is the general structure of Newsweek cover stories? What are the main verbal and visual components of this multimodal genre?*, requires a macro analysis of the data collected, in which recurrent structural components of the cover stories are identified. The second research question, *2) How does each mode*



(visual and verbal) fulfil Lemke's three generalized semiotic functions (presentational, orientational and organisational) in cover stories published in *Newsweek*?, and the third research question, 3) *How do the three functional meanings conveyed by text and image modulate, constructing the cover stories' central meaning?*, require a micro analysis of the data, in which the way verbal and visual functional meanings are constructed is investigated, as well as the way that these meanings modulate, that is, the way that verbal and visual functional meanings interact and modify each other in the meaning-making process.

### 3.2. Data

Twenty-four cover stories from the *Newsweek* Latin America edition, published in the English language, were collected from August 5<sup>th</sup>, 2002 to January 27<sup>th</sup>, 2003. Of these, two cover stories were selected for the micro analysis presented in this thesis: **“Open for Business” – August 12<sup>th</sup>, 2002** (see Figures 3.1, 3.2 and 3.3 below) and **“Now, ‘Integrative’ Care” – December 2<sup>nd</sup>, 2002** (see Figures 3.4, 3.5 and 3.6 below). The other cover stories collected were used as the basis to investigate the main components of the cover story structure, macro analysis, which are discussed in *Chapter 4 – Macro Analysis: Newsweek Cover Stories – Structure and Components*. The reason for the limited number of two cover stories for the micro analysis is due to the qualitative nature of the research and also to practical matters. Since, in most cases, there is usually an average of five or six images and long texts within a cover story, the proposed micro analysis of each sample of this genre represents extensive work.



Figure 3.1 – Cover Story 1 – “Open for Business”/ August 12<sup>th</sup>, 2002  
Pages 12 and 13



Figure 3.2 – Cover Story 1 - “Open for Business”/ August 12<sup>th</sup>, 2002  
Pages 14 and 15





Figure 3.3 – Cover Story 1 – “Open for Business”/ August 12<sup>th</sup>, 2002 Page 16



Figure 3.4 – Cover Story 2 – “Now, ‘Integrative’ Care” / December 2<sup>nd</sup>, 2002 Pages 34 and 35



Figure 3.5 – Cover Story 2 – “Now, ‘Integrative’ Care” / December 2<sup>nd</sup>, 2002  
Pages 36 and 37



Figure 3.6 – Cover Story 2 – “Now, ‘Integrative’ Care” / December 2<sup>nd</sup>, 2002  
Pages 38 and 39



### 3.2.1. Criteria for data selection

Three factors motivated my choice of working with cover stories published in the *Newsweek* Latin American edition. First, *Newsweek*'s prompt reply to my e-mail. After sending e-mails to both *Time* and *Newsweek*, two of the best-known newsmagazines in our contemporary society, *Newsweek* was the one that provided me with information about its magazine. Second, the high degree of multimodality the magazine articles display and its wide circulation (see this Chapter - 3.2.2.2. *Newsweek's context of production and reception*). Third, being Brazilian, I felt motivated and comfortable with the idea of working with *Newsweek* Latin American edition since I am part of its target audience.

As to the criteria for the selection of the magazine section itself, the cover stories address the most important issue being covered by the magazine for any given week, and chances are that most interpreters would choose them to read instead of the other sections. Moreover, their status within the newsmagazine genre guarantees the presence of a larger number of images. In the present case, the two cover stories selected for analysis approach distinct topics. While Cover Story 1 – “*Open for Business*” deals with political and economic issues, Cover Story 2 – “*Now, 'Integrative' Care*” is related to health issues. Such a difference in topics is useful since it tests the validity of the proposed analysis in different contexts.

### 3.2.2. Background on *Newsweek*

#### 3.2.2.1. The start of *Newsweek* and what the magazine represents nowadays

*Newsweek*<sup>1</sup> was founded in 1933 by Thomas J.C. Martyn, a former foreign editor at *Time* magazine. Twenty-eight years later, the magazine was bought by the *Washington Post* Company. From its initial issue until 1972, *Newsweek* was exclusively

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<sup>1</sup> All the information about *Newsweek* presented in this chapter is based on the *Fact Sheet* sent to me by Molly Eger, *Newsweek* Communications Assistant. Any other different sources are indicated.

a U.S. newsmagazine. However, in December 1972, the *Washington Post* Company decided to convert *Newsweek* into the first truly international newsmagazine. Nowadays, besides the U.S. edition, *Newsweek* Inc. also publishes *Newsweek International* in three English-language editions (the Atlantic edition, the Asia edition and the Latin America edition), the *Bulletin with Newsweek* (an Australian edition) and other five foreign-language editions, namely, *Newsweek Nihon Ban* (Japanese), *Newsweek Hankuk Pan* (Korean), *Newsweek en Español* (Spanish), *Newsweek Bil Logha Al-Arabia* (Arabic) and *Newsweek Polska* (Polish). In general, the content of all these distinct editions is weighted toward international affairs, business, and finance, but each magazine's editorial and cover stories are quite different. In the case of the data collected from *Newsweek* Latin America edition, the most common topics used for cover stories are special reports on current events, for instance, the war on terror; world affairs, such as the Brazilian presidential elections, and science, like the cover story on Genetically Modified (GM) food. By blending materials from around the world and editing them according to the interests of local interpreters, today *Newsweek* is present every week in more than 190 countries around the world.

### **3.2.2.2. *Newsweek's* context of production and reception**

There are three interesting aspects regarding the context of production and reception of *Newsweek*. First, the contrast between the magazine's large audience and the number of people involved in its production. The total readership of *Newsweek* is about 21.3 million, whereas on the production side there are 60 correspondents, 100 free lance reporters and 20 bureaus spread around the world. Only the Latin America edition, for instance, has a circulation of 86,000, being weekly distributed in Mexico, Central America, South America and the Caribbean. Such asymmetry between the

number of interpreters and producers, however, is quite a common feature of media discourse (Caldas-Coulthard, 1997, p. 33).

Second, the specific profile of *Newsweek's* interpreters: according to *Newsweek Media Kit* (2003) it consists of “affluent, educated readers” who are “influential in their business and in their communities” or, in other words, “the best of today’s New Economy consumers”. That is, *Newsweek* provides information to the richest sector of world society. In the case of the Latin America edition, this fact is even more apparent since its interpreters must master a second language in order to utilize the magazine.

Third, the lack of a sense of authorship and responsibility for the magazine (Caldas-Coulthard, 1997, p. 47): since *Newsweek* is produced by multiple parties, such as librarians, researchers, graphic artists, aides, technicians, writers, photographers, senior editors, general editors, associate editors and assistant editors, and undergoes many modifications during its elaboration, most interpreters have no clue of who is behind the magazine. In the case of images, interpreters are usually unaware of who the producers are. Kress and van Leeuwen (1996, p. 119) describe very well this discrepancy between the multifaceted process of production on the one hand, and the audience of the magazine photographs on the other:

Think of photographs in magazines. Who is the producer? The photographer who took the shot? The assistant who processed and printed it? The agency who selected and distributed it? The picture editor who chose it? The layout artist who cropped it and determined its size and position on the page? Most viewers will not only never meet all these contributors to the production process face to face, but also have only a hazy, and perhaps distorted and glamourized idea of the production processes behind the image. All they have is the picture itself, as it appears in the magazine. And producers, similarly, can never really know their vast and absent audiences, and must, instead, create a mental image of ‘the’ viewers and ‘the’ way viewers make sense of their pictures.

Therefore, the intricacies of *Newsweek's* production and the characteristics of its audience make it possible for a few producers to reach a vast influential audience. This vast influential audience consists of the richest interpreters in the world. However, these

interpreters do not know who the few producers of *Newsweek* are or how the cover stories are produced.

### 3.2.2.3. The predominance of photos in *Newsweek*

The presence of the verbal and visual modes in *Newsweek* is quite well balanced. While the verbal mode represents about 60% of the magazine, the visual counts for 40% of it (*History of Newsweek*, 2003). Such balance, however, does not exist in relation to the types of images used in the visual mode, for instance, photos, charts, maps, graphics, diagrams, illustrations and satellite images. There is a clear predominance of the photos in the magazine as a whole and also in the cover stories. In fact, right in the very first issue of *Newsweek*, back in 1933, there were seven different photos of the week's news on the cover.

The explanation for this dominating presence of photos in the magazine is the *naturalistic coding orientation* shared by all the members of our culture today (Kress & van Leeuwen, 1996, p. 170). That is, for the time being, the members of our culture, regardless of their level of education, believe that what is rendered by photography, more specifically by 35 mm photography<sup>2</sup>, is reality. Anything beyond what can be captured by 35 mm photography in terms of modality markers<sup>3</sup>, for instance, colour saturation, colour differentiation, colour modulation, contextualization, representation, depth, illumination, and brightness is considered to be “exaggerated” or “more than

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<sup>2</sup> 35 mm refers to the type of film used in the camera. Although other formats of films have been produced, 35 mm has dominated photography (<http://www.dvdinfinite.com.au/history.htm>).

<sup>3</sup> **Modality markers:** **1) colour saturation:** a scale running from full colour saturation to the absence of colour, that is to black and white; **2) colour differentiation:** a scale running from a maximally diversified range of colours to monochrome; **3) colour modulation:** a scale running from fully modulated colour, with, for example, the use of many different shades of red, to plain, unmodulated colour; **4) contextualization:** a scale running from the absence of background to the most fully articulated and detailed background; **5) representation:** a scale running from maximum abstraction to maximum representation of pictorial detail; **6) depth:** a scale running from the absence of depth to maximally deep perspective; **7) illumination:** a scale running from the fullest representation of the play of light and shade to its absence (Kress & van Leeuwen, 1996, pp. 165-168).



real”, and anything below it is considered to be “ethereal”, “ghostly” or “less than real” (Kress & van Leeuwen, 1996, p. 163).

Since *Newsweek* expects its interpreters to believe in the visual information the magazine offers, the dominant type of image is photography. Representing the standard of visual modality nowadays, the photos in *Newsweek* give credibility and realism to the magazine and are taken by its interpreters as “true” information. Cover Story 1 presents a total of five *naturalistic* photos and Cover Story 2 presents three *naturalistic* photos, one chart and two illustrations.

### **3.3. Procedures for macro analysis**

As suggested before, the aim of the macro analysis is to answer the first research question, *1) What is the general structure of Newsweek cover stories? What are the main verbal and visual components of this multimodal genre?*, familiarising both interpreters and myself with the multimodal genre in question. Two procedures are adopted regarding the macro analysis: first, the collection of 24 samples of *Newsweek* cover stories (see *Reference: Newsweek Cover Stories*) and, second, the identification, labelling and description of recurrent components in the structure of the cover stories. The results of the macro analysis are in *Chapter 4 – Macro Analysis: Newsweek Cover Stories – Structure and Components*.

### **3.4. Procedures for micro analysis**

Due to the multimodal nature of the present data, the procedures for micro analysis are subdivided into three areas: procedures for verbal analysis, which cater for the verbal mode; procedures for the visual analysis, which are related to the visual mode; and procedures for modulation analysis, which refer to the most salient processes

of both the integration and the changes in emphasis which occur among verbal and visual functional meanings.

The micro analysis, as previously explained, aims at answering the second research question, 2) *How does each mode (visual and verbal) fulfill Lemke's three generalized semiotic functions (presentational, orientational and organisational) in cover stories published in Newsweek?*, which is dealt within *Chapter 5 – Micro Analysis - Part One: Newsweek Cover Stories' Analysis*, and also the third research question, 3) *How do the three functional meanings conveyed by text and images modulate, constructing the cover stories' central meaning?*, which is presented in *Chapter 6 – Micro Analysis –Part Two: Modulation*.

### 3.4.1. Procedures for verbal analysis

As already stated, for the verbal analysis of my data I draw on Halliday's Systemic Functional Grammar (SFG) (1985), looking at how the systems of Transitivity, Modality and Theme are deployed in both cover stories, and consequently constructing functional meanings.

#### 3.4.1.1. Criteria for clause selection

Only the **main texts** of each cover story, that is, only the longest verbal texts within the cover stories are used in the verbal analysis. The texts in the **sub-stories** are disregarded because they construct quite independent meanings within the cover story. **Captions** are also disregarded because they usually just elaborate on the images<sup>4</sup>. Therefore, none of these verbal texts directly addresses the central meaning of the cover stories, which is the concern of this study.

Within each **main text**, only the clauses addressing the central topic of the cover stories are actually analysed for the Transitivity, Modality and Theme verbal systems.

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<sup>4</sup> See *Chapter 4 – Macro Analysis: Newsweek Cover Stories – Structure and Components* for the definition and visual examples of **main texts**, **sub-stories** and **captions**.

For instance, in Cover Story 1, where the central topic is *Chile*, I select all the clauses in which the word *Chile* performs the role of a participant and all the clauses containing expressions or pronouns which substitute for the word *Chile* in the role of a participant, for instance, “*Latin America’s showcase country*”, “*the country*”, “*the Lagos government*” and “*it*”. I have named all these lexical items “topic words”. Moreover, clauses in which other lexical items make direct reference to the central topic are also selected. Still regarding Cover Story 1, the word “*Chileans*” is, in many instances, used to create an image of the country *Chile*. Thus, all the clauses containing the word “*Chileans*”, or the expressions or pronouns substituting for it in the role of a participant, are selected for analysis. **Appendix 1** presents the whole **main text of Cover Story 1** divided into numbered paragraphs and with the selected clauses for analysis highlighted.

In Cover Story 2, there are two central topics: *Complementary and Alternative Medicine (CAM)* and *Integrative Medicine*. However, these terms are almost never directly referred to in the role of a participant. Instead, other “topic words” associated with them are used. For instance, “*complementary therapies*”, “*CAM treatments*”, “*CAM practices*”, “*alternative care*”, “*CAM use*”, “*courses in integrative medicine*”, “*projects in integrative medicine*” and “*interest in integrative medicine*”. Consequently, in Cover Story 2, I select not only the clauses containing the terms *CAM* and *Integrative Medicine* in the role of a participant but also clauses containing these “topic words” in the role of a participant. **Appendix 4** presents the whole **main text of Cover Story 2** also divided into numbered paragraphs and with the selected clauses for analysis highlighted.

As can be noticed, although the selection of the clauses to be analysed in the **main texts** follows the criterion of having a “topic word” which addresses the central theme of the cover story and performs the role of a participant, it is by no means a clear-

cut selection. Due to the linearity of the verbal mode, some sort of selection had to be applied. What I have tried to do is to stick to those clauses in which the reference to the main topic of the cover story is obvious. Nevertheless, it is comprehensible that some interpreters might feel that other clauses should also be analysed.

### 3.4.1.2. Clause analysis

In total, twenty-nine clauses from Cover Story 1 are analysed and twenty-four from Cover Story 2. **Appendix 2** (Cover Story 1) and **Appendix 5** (Cover Story 2) present the analyses of all these clauses. In these appendixes, each clause is simultaneously analysed for the three verbal systems (Transitivity, Modality and Theme), which realise each of the three semiotic functions (presentational, orientational and organisational). The organisation of the analyses in tables is based on Unsworth's model (2001, p. 36) and the analytical process itself is based on Halliday's theory (1985). On the first line of the table, the clause is introduced and on the left hand side the reference to the paragraph and line from which the clause comes is indicated. On the second line, the clause is analysed in relation to the Transitivity system; on the third line, for the Modality system; and, finally, on the fourth line, for the Theme system.

**Table 3.1** below is an example of the analysis of a clause from Cover Story 1.

<b>Paragraph 6</b> Line 1	In the meantime,	the Lagos government	signed	a similar trade accord	with the European Union last May.
<b>Transitivity</b>		Actor	Process: Material	Goal	Circumstance
<b>Modality</b>	Conjunctive Adjunct	Subject	Finite/Predicator	Complement	Circumstantial Adjunct
<b>Theme</b>	Textual Theme	Topical Theme	Rheme		

**Table 3.1** – Example of clause analysis

Whenever appropriate in *Chapter 5 – Micro Analysis - Part One: Newsweek Cover Stories’ Analysis*, examples concerning the analysis of each system are reproduced based on Appendix 2 and Appendix 5.

### 3.4.1.3. Verbal functional analysis

For the verbal presentational function, I base my analysis on the Transitivity system in order to extract the main idea. More specifically, I look at the types of processes, their frequency, and the types of participant roles that they construe for the “*topic words*”. For the analysis of the verbal orientational function, I determine the communicative relationships constructed in the selected clauses based on the examination of the Modality system. That is, I look at the predominant pattern Subject/Finite and the use of modal Operators and modal Adjuncts. And, finally, for the verbal organisational function, I identify the structural units being communicated by means of the analysis of the elements which occupy the Theme or Rheme positions in the selected clauses. **Table 3.2** below summarises what is going to be analysed regarding each function and their correspondent systems in the verbal mode.

Verbal Functional Analysis		
Functions	Systems	What is going to be analysed in the selected clauses
Presentational	Transitivity	<ul style="list-style-type: none"> <li>• The types of processes</li> <li>• The frequency of the processes</li> <li>• The participant roles of the topic words</li> </ul>
Orientalional	Modality	<ul style="list-style-type: none"> <li>• The predominant pattern Subject/Finite</li> <li>• The presence or absence of modal Operators</li> <li>• The type of modal Adjuncts used</li> </ul>
Organisational	Theme	<ul style="list-style-type: none"> <li>• The elements which occupy the Theme or Rheme positions</li> </ul>

**Table 3.2** – What is going to be analysed in the verbal functional analysis

### 3.4.2. Procedures for visual analysis

As already pointed out, I base the visual analysis of my data on Kress and van Leeuwen’s *Grammar of Visual Design (GVD)* (1996); looking at how the

Representational system, the Interactive system, and the Compositional system are deployed in both cover stories, thereby constructing functional meanings.

#### 3.4.2.1. Criteria for image selection

Only the images related to the **main texts** of the two cover stories are analysed. Those accompanying the **sub-stories** are disregarded since they address the verbal content of the **sub-stories** and not the main topic of the cover stories.

#### 3.4.2.2. Image analysis

For **Cover Story 1**, one **opening image** and two **subsequent images** are analysed<sup>5</sup>. They are presented in **Appendix 3** along with information about their original sizes and producers. The same occurs with the images from **Cover Story 2**, which are presented in **Appendix 6**. However, in the case of Cover Story 2, there is one **opening image** and three **subsequent images** to be analysed. All these images are analysed within *Chapter 5 – Micro Analysis – Part One: Newsweek Cover Stories’ Analysis*.

#### 3.4.2.3. Visual functional analysis

For the analysis of the visual presentational function, I base myself on the Representational system, determining the types of representations and processes involved in the images, and the represented participant roles that these processes construe. For the visual orientational function, I determine the communicative relationships constructed in the selected images based on the Interactive system, analysing the types of images (“offer” or “demand”- contact system), the types of shot angles (“vertical” and “horizontal” – attitude system) and the types of distance at which represented participants are portrayed (social distance system). And, finally, for the visual organisational function, I rely on the types of compositions used (information

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<sup>5</sup> Again, see *Chapter 4 – Macro Analysis: Newsweek Cover Stories – Structure and Components* for the definition and examples of **opening image** and **subsequent images**.

value system), the salience given to the different represented participants in the images, and on the presence or absence of framing in the images. **Table 3.3** below summarises what is going to be analysed regarding each function and their correspondent systems in the visual mode.

Visual Functional Analysis		
Functions	Systems	What is going to be analysed in the selected images
Presentational	<b>Representational</b>	<ul style="list-style-type: none"> <li>• The types of representations</li> <li>• The types of processes</li> <li>• The represented participant roles</li> </ul>
	Narrative and Conceptual Representations	
Orientational	<b>Interactive</b>	<ul style="list-style-type: none"> <li>• The type of images used (“offer” or “demand” images)</li> </ul>
	Contact	
	Social Distance	<ul style="list-style-type: none"> <li>• At what distant represented participants are portrayed</li> </ul>
	Attitude	<ul style="list-style-type: none"> <li>• Types of shot angles: vertical and horizontal angles</li> </ul>
Organisational	<b>Compositional</b>	<ul style="list-style-type: none"> <li>• The type of composition present in the image</li> <li>• The most salient represented participants</li> <li>• Whether there is any kind of framing or not</li> </ul>
	Information Value	
	Salience	
	Framing	

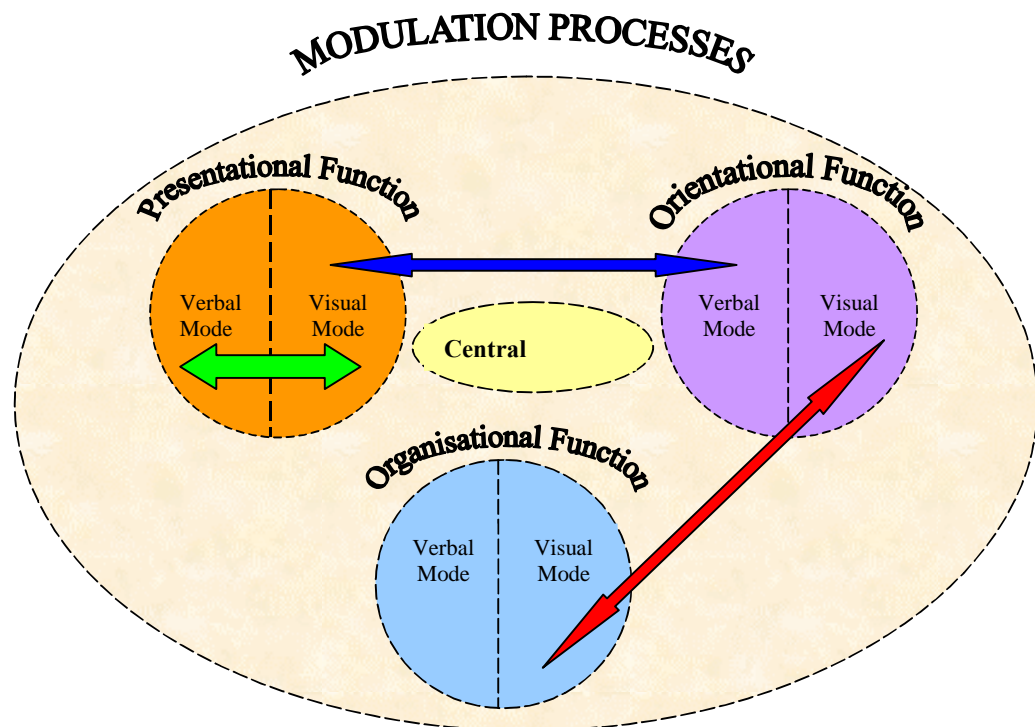
**Table 3.3** – What is going to be analysed in the visual functional analysis

### 3.4.3. Procedures for modulation analysis

After determining the three functional meanings constructed by each mode in the two cover stories, I proceed to the modulation analysis, which is presented in *Chapter 6 – Micro Analysis – Part Two: Modulation*. Here, I investigate how the verbal and visual functional meanings of each cover story interact and modify each other through the process of integration and through changes in emphasis.

In doing such analysis, I base myself on Lemke’s description of the three levels of modulation processes (1998b, p. 7), previously presented (see *Chapter 2 – 2.1.3. Lemke’s multiplying view of multimodal meaning-making and the three semiotic functions*): 1) **componential**: among the meanings realised by modes fulfilling one

specific function (see **Figure 3.7** – **green arrow** for an example), 2) **internal cross-functional**: among the three functional meanings of one single mode (see **Figure 3.7** – **red arrow** for an example), and 3) **external cross-functional**: among different functional meanings constructed by different modes (see **Figure 3.7** – **dark blue arrow** for an example).



**Figure 3.7** – The three levels of modulation processes



## Chapter 4

### Macro Analysis:

#### *Newsweek* Cover Stories – Structure and Components

Comic books are mostly picture stories with the dialogue of the principals lettered into speech balloons. Textbooks are mostly written sources of information with appropriate pictorial and graphic materials scattered around. The possibilities are endless as far as the ratio goes of visual to verbal material present in a book or magazine.

Braden

Answering the first research question, *1) What is the general structure of Newsweek cover stories? What are the main verbal and visual components of this multimodal genre?*, Chapter 4 presents the results of the macro analysis. After the examination of twenty-four cover stories collected for this study from August 5<sup>th</sup>, 2002 to January 27<sup>th</sup>, 2003 (see *Reference: Newsweek Cover Stories*), I have found fifteen recurrent components in the *Newsweek* cover story structure, which are:

- 1) section identification,
- 2) red strap,
- 3) black line,
- 4) name of the magazine and date,
- 5) page number,
- 6) web page address,
- 7) title of the Cover Story,
- 8) first letter,
- 9) name of the producers (both for the verbal and visual mode),
- 10) opening image,

- 11) subsequent images,
- 12) main text,
- 13) sub-stories,
- 14) captions and
- 15) black square.

In this chapter, I initially present each of these components individually, describing them and providing visual examples. Subsequently, I discuss the main findings of the macro analysis regarding the mode nature of the components described, and, finally, I summarize in a table the structural components present in Cover Story 1 “*Open for Business*” and Cover Story 2, “*Now, ‘Integrative’ Care*”. The objective here, besides identifying the general structure of *Newsweek* cover stories, is also to familiarise interpreters with the two cover stories selected for micro analysis.

#### 4.1. *Newsweek* cover story structure: description of its components



**Figure 4.1** – Cover Story 1  
Page 14 – Section identification

**4.1.1 Section identification:** In the top left-hand corner of the left-hand pages, there is usually a title referring to the section the cover story is presented in; for instance, *Business* section, the *Special Report* section or the *Society & Arts* section. These sections tend to vary from one issue of the magazine to another. In the case of the two cover stories selected for micro analysis, Cover Story 1- “*Open for Business*” belongs to the *World Affairs* section (see **Figure 4.1** on the left) and Cover Story 2 -



**Figure 4.2** – Cover Story 2  
Page 36 – Section identification

“Now, ‘Integrative’ Care” to the *Alternative Medicine* section (see **Figure 4.2** on the left). Still in relation to the **section identification**, it is also interesting to point out that, in most issues, there are a number of articles related to the cover stories which appear in the same section. For instance, in the case of Cover Story 2, there are three follow-up articles in the same section entitled: “*Learning from China*”, “*Listen to Me, Doc*” and “*How to Lift The Mind*”.

**4.1.2. Red strap:** A slightly thick horizontal strip of red colour, which I have named **red strap**, is present at the top of all pages of the *Newsweek* cover stories. It is only occasionally interrupted by an **opening image**, like in Cover Story 2 (see **Figure 4.3** below), where only part of the **red strap** appears on the second page. In Cover Story 1 (see **Figure 4.4** below), however, the **red strap** is continuous. I have also noticed that in the September 9<sup>th</sup>, 2002 issue, which addresses mainly the World Trade Centre attack of the previous year, and in the special double issue of December 30<sup>th</sup>, 2003 – January 6<sup>th</sup>, 2003, which looks back at the year 2002 and points out the people who will help to shape 2003, the **red strap** is actually golden, indicating the importance of those issues. The **red strap** works as a visual identity of the magazine, reminding interpreters that they are reading *Newsweek*, and it is visually connected to the title of the magazine on the cover, which comes on a thick red strap.



**Figure 4.3** – Cover Story 2  
Pages 34 and 35  
Interrupted red strap



**Figure 4.4** – Cover Story 1  
Pages 12 and 13  
Continuous red strap

**4.1.3. Black line:** A very narrow horizontal line, which I have named **black line**, is present at the bottom of all pages of the *Newsweek* cover stories (see **Figure 4.5** below for an example). It separates the **main text** and the images from information such as the **name of the magazine and date** or the **name of the image producers**. Similarly to the **red strap**, the **black line** can occasionally be interrupted by an **opening image**, a **subsequent image** or the frame of a **sub-story**.



**Figure 4.5** –  
Cover Story 2  
Page 39  
Black line

**4.1.4. Name of the magazine and date:** These two elements appear together in the bottom right or left corners of all pages, after the narrow **black line** (see **Figure 4.6** below for an example). However, at times they are replaced by the **names of the image producers**.



**Figure 4.6 –**  
Cover Story 1  
Page 15  
Name of the  
magazine  
and date

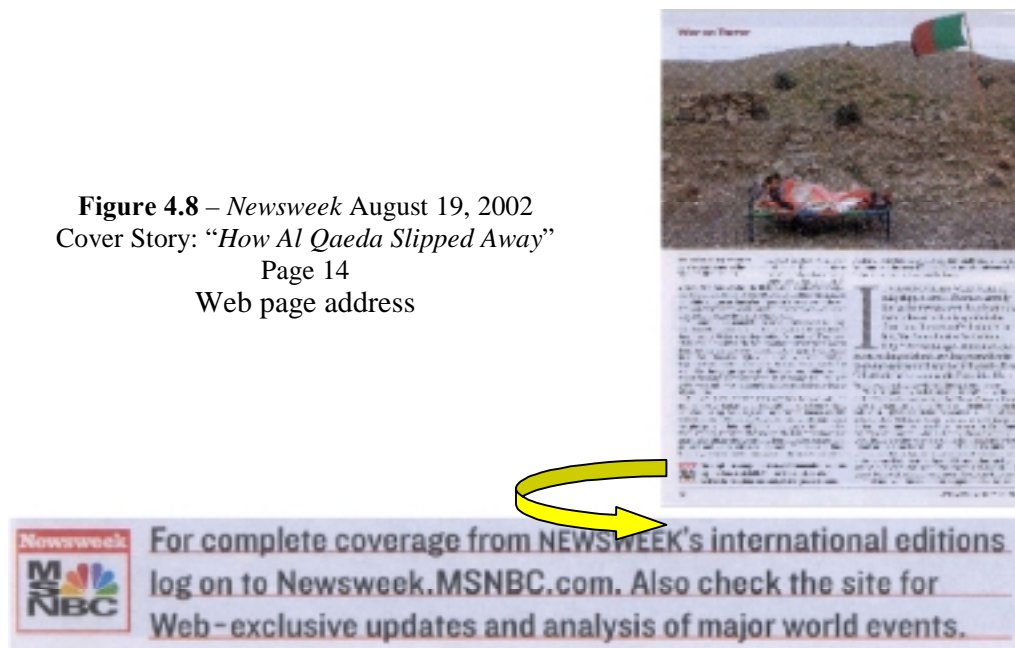
**4.1.5. Page number:** It is present in the bottom right-hand corner of all pages (see **Figure 4.7** below for an example), except on the pages where an image covers it.



**Figure 4.7 –** Cover Story 2  
Page 37  
Page number

**4.1.6. Web page address:** Not too often, a web address is indicated in the cover story (see **Figure 4.8** below for an example), inviting interpreters to access more information. This information consists of daily coverage from *Newsweek's* correspondents around the globe, complete coverage from *Newsweek's* international editions, update coverage from Washington and around the world, as well as live talks on the cover story topic. It usually appears in one of the bottom corners, right above the **black line**. None of the cover stories selected for analysis contain web page addresses.

**Figure 4.8** – *Newsweek* August 19, 2002  
Cover Story: “*How Al Qaeda Slipped Away*”  
Page 14  
Web page address



**4.1.7. Title of the cover story:** In thick bold letters, the title of the cover stories comes right in the first two pages, being a very salient visual element. It is interesting to notice, however, that the cover story title is not exactly the same title present on the cover of the magazine issue. In the case of Cover Story 1, while we read “*Hot Chile*” on the cover of the August 12<sup>th</sup>, 2002 issue, the title of the cover story article is “*Open to Business*” (see **Figure 4.9** below). And, in the case of Cover Story 2, whereas we have

“*The Science of Alternative Medicine*” on the cover, “Now, ‘Integrative’ Care” (see **Figure 4.10** below) is the actual title of the article.



**Figure 4.9** – Cover Story 1  
Pages 12 and 13  
Title



**Figure 4.10** – Cover Story 2  
Pages 34 and 35  
Title

**4.1.8. First letter:** Having the same size, font or colour of the title, the **first letter** of the **main text** is, in almost every situation, as salient as the title itself (see **Figure 4.11** below for an example). Such repetition of a visual pattern (title – first letter) strongly links the **title of the cover story** to the **main text**.



**Figure 4.11** – Cover Story 1  
Page 13  
First letter



**4.1.9. Name of the producers:** In the case of the verbal mode, the name of the producer or producers is stated in bold letters right before the **main text**. In most cases, the producer (or the producers) has not worked alone and credit is given to all the people who have contributed in any way to the production of the **main text**. In a smaller font, after a “*with*” at the end of the article, the names of all contributors are written. In Cover Story 1, Joseph Contreras is the producer and there are no other contributors (see **Figure 4.12** below). In Cover Story 2, Geoffrey Cowley is the producer (see **Figure 4.13** below) and Anne Underwood and Brian Braiker are his contributors (see **Figure 4.14** below).



**Figure 4.12** – Cover Story 1  
Page 13  
Name of the producer



**Figure 4.13** – Cover Story 2  
Page 35  
Name of the producer





**Figure 4.14** – Cover Story 2  
Page 39  
Contributors' names

Regarding the visual mode, the **names of the producers** can appear in two different positions: below the **black line** (see **Figure 4.15** below for an example) or written vertically right next to the image (see **Figure 4.16** below for an example). In both cases, it appears in a very small font. It is very common to have different producers for each image of a cover story. In Cover Story 1, for instance, we have two different producers for a total of five images and in Cover Story 2, four different producers for a total of six images.



**Figure 4.15**- Cover Story 2  
Page 35  
Image producer's name below the black line



**Figure 4.16** – Cover Story 1  
Page 14  
Image producer's name written  
vertically next to the photo

**4.1.10. Opening image:** This is the very first image in the cover story. Its importance can be noticed in the total area that it occupies and in its position within the article. Most of them take up the two initial pages of the article, like in Cover Story 1 (see **Figure 4.17** below) or at least the first page and a half of the second page, like in Cover Story 2 (see **Figure 4.18** below). **Opening images** are predominantly photos and they usually do not respect other conventions such as the **red strap**, the **black line** and the **page number**.



**Figure 4.17** - Cover Story 1  
Pages 12 and 13  
Opening image



**Figure 4.18** – Cover Story 2  
Pages 34 and 35  
Opening image

**4.1.11. Subsequent images:** These are the images that come after the **opening image** and whose size is considerably smaller (see **Figure 4.19** below for an example). Although most of them are photos, there are also charts, maps, graphics, illustrations and satellite images among them. Like the **opening images**, sometimes the **subsequent images** do not respect other conventions such as the **red strap**, the **black line** and the **page number**. In Cover Story 1, there are two **subsequent images** and in Cover Story 2, there are three **subsequent images**.



**Figure 4.19** – Cover Story 2  
Page 38  
Subsequent image

**4.1.12. Main text:** It is the longest verbal element of the cover story. It starts right after the **title of the cover story** and the **name of the verbal producer** and it goes on through the whole cover story, respecting the space of the images. Sometimes the **main text** starts right on the **opening image**, like in the case of Cover Story 1 (see **Figure 4.20** below), sometimes it starts next to it, as in Cover Story 2 (see **Figure 4.21** below).



**Figure 4.20** – Cover Story 1  
Pages 12 and 13  
Main text starting on the  
opening image



**Figure 4.21** – Cover Story 2  
Pages 34 and 35  
Main text starting next to the  
opening image

**4.1.13. Sub-stories:** Quite often, short articles appear within the body of the cover stories. They have their own titles, images, producers and captions. Although their topic is intrinsically related to the **main text** and images of the cover story, they constitute independent texts in themselves. For this reason, I have named them **sub-stories**, implying that they are smaller parts of a larger whole. All **sub-stories** are visually framed out of the larger whole by means of borders, discontinuities of colour and/or white space. Both Cover Story 1 and Cover Story 2 present two **Sub-stories** each (see **Figure 4.22** and **Figure 4.23** below for examples).



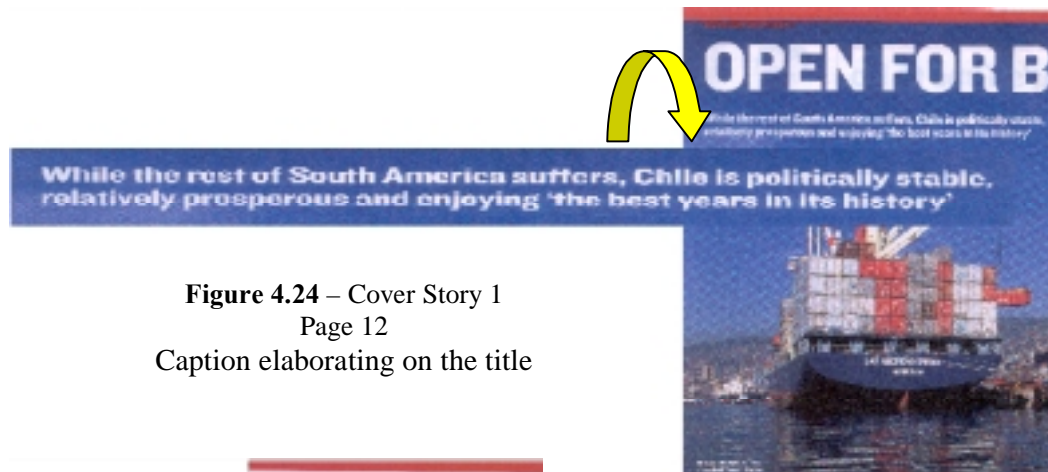
**Figure 4.22** – Cover Story 1  
Page 15  
Sub-story



**Figure 4.23** – Cover Story 2  
Page 36  
Sub-story



**4.1.14. Captions:** In general, **captions** are two or three lines of verbal text which elaborate on the **title of the cover story**, the images, or on the **main text**. They usually appear in bold and their font size varies. When they accompany an image, they are small. When they come after the title or in the middle of the **main text**, they tend to be slightly bigger (see **Figure 4.24**, **Figure 4.25** and **Figure 4.26** below for examples).



**Figure 4.24 – Cover Story 1**  
Page 12  
Caption elaborating on the title



**Figure 4.25 – Cover Story 2**  
Page 39  
Caption elaborating on the image



**Figure 4.26 – Cover Story 2**  
Page 38  
Caption elaborating on the main text

**4.1.15. Black square:** Not too often, a black small square appears after the last paragraph of the **main text**. It visually signals the end of the **main text** to the interpreters. Only Cover Story 1 presents the **black square** (see **Figure 4.27** below).



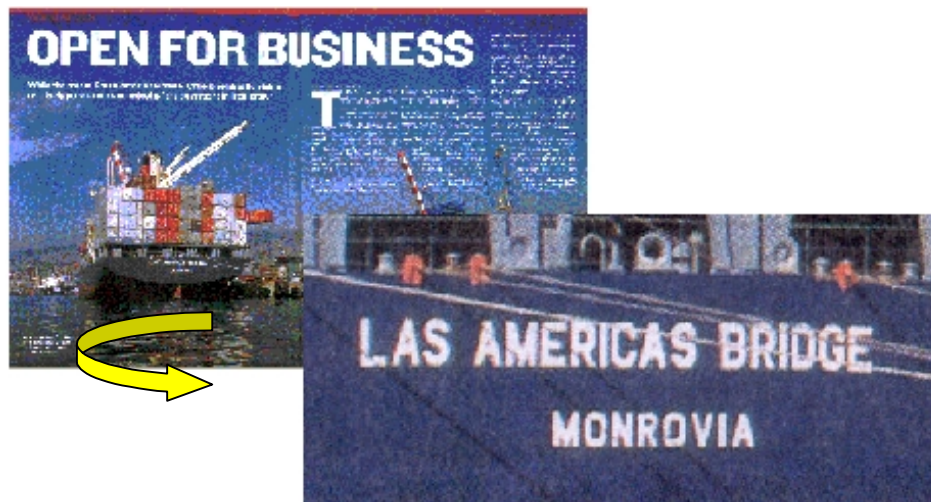
**Figure 4.27–** Cover Story 1  
Page 16  
Black square

## 4.2. Concluding remarks on the macro analysis

The present macro analysis of the data reveals not only a constant interplay of 15 components in the structure of the *Newsweek* cover stories but also a balanced ratio of verbal and visual components in the structure. Observing its components more attentively, it is possible to arrange them into three groups according to their mode nature: 1) *predominantly verbal components*, 2) *predominantly visual components* and 3) *verbal-visual components*. In the first group, *predominantly verbal components*, we have components which are basically formed by words (and sometimes numbers), for instance, the **name of the magazine and date**, the **page number**, the **name of the producers**, the **main text and the captions**. I have named these components *predominantly verbal* because as Lemke states “all semiosis is multimodal” (2002, p. 302) and we do have to take into consideration that visual choices such as the type,

colour and size of the font did take place. Out of all the *predominantly verbal components*, the **main text** is the most substantial in relation to the central meaning of the cover stories since it comprises most of their content.

In the second group, *predominantly visual components*, we have components that are formed by visual elements such as point, line, shape, colour, texture and dimension. Again, I have named the group *predominantly visual* because there might be verbal elements within an image. For instance, in the **opening image** of Cover Story 1 (see **Figure 4.28** below) the name of the ship, “*Las Americas Bridge*”, as well as the name of the city “*Monrovia*”, appear on the photo. Examples of *predominantly visual components* are the **red strap**, the **black line**, the **opening image**, the **subsequent images** and the **black square**. Among all these *predominantly visual components*, the **opening image** and the **subsequent images** are the most important to the central meaning of the cover stories due to the quantity of information they contain.



**Figure 4.28** – Cover Story 1  
Page 12  
Name of the ship and of the city



In the third and last group, which I have named *verbal-visual components*, the components are hybrid in nature. Verbal and visual features are intrinsic parts of them and equally important. For instance, in the case of the **title of the cover story**, although it is constituted by words only, its visual salience (size, colour and weight) plays an important role in the reading path of the page (see *Chapter 5 – Micro Analysis – Part One: Newsweek Cover Stories’ Analysis – 5.1.3.2.2. Salient elements* and *5.2.3.2.2. Salient elements*); the title being sometimes more salient than any other represented participant in the **opening image**. Other examples of *verbal-visual components* are the **section identification**, the **web page address**, the **first letter**, and, to a certain extent, the **sub-stories**<sup>1</sup>.

In conclusion, the general structure of *Newsweek* cover stories is a dynamic and balanced interplay of 15 verbal and/or visual components which perform various roles, from indicating the **name of the producers** to signalling the end of the **main text**.

#### 4.2.1. Structural components in Cover Story 1 and Cover Story 2

The macro analysis of the data also reveals that Cover Story 1 and Cover Story 2, constitute common examples of the *Newsweek* cover story genre, presenting almost all the recurrent components identified in its structure. **Table 4.1** below briefly summarizes all the components encountered in each cover story and specifies some of them.

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<sup>1</sup> Since sub-stories have their own images, title and captions it is possible to sub-divide their components into the three groups again (*predominantly verbal components, predominantly visual components and verbal-visual components*).

<b>Cover Story Components</b>	<b>Cover Story 1</b>	<b>Cover Story 2</b>
<b>1) Section identification</b>	√ World Affairs	√ Alternative Medicine
<b>2) Red strap</b>	√	√
<b>3) Black line</b>	√	√
<b>4) Name of the magazine and date</b>	√ <i>Newsweek</i> August 12 <sup>th</sup> , 2002	√ <i>Newsweek</i> December 2 <sup>nd</sup> , 2002
<b>5) Page number</b>	√ Pages 12,13,14,15,16	√ Pages 34,35,36,37,38,39
<b>6) Web page address</b>	X	X
<b>7) Title of the cover story</b>	√ “ <i>Open for Business</i> ”	√ “ <i>Now, ‘Integrative’ Care</i> ”
<b>8) First letter</b>	√	√
<b>9) Name of producers</b> Verbal text	√ Joseph Contreras	√ Geoffrey Cowley
Verbal text contributors	X	√ Anne Underwood and Brian Braiker
Opening image producer	√ Sebastian Friedman for <i>Newsweek</i>	√ Grant Delin for <i>Newsweek</i>
Subsequent image producers	√ Claudia Daut – Reuters and Sebastian Friedman for <i>Newsweek</i>	√ Grant Delin for <i>Newsweek</i> and Sebastian Gollings for <i>Newsweek</i>
Sub-story image producers	√ Sebastian Friedman for <i>Newsweek</i>	√ James Steinberg for <i>Newsweek</i>
<b>10) Opening image</b>	√ Size: two pages	√ Size: two pages and a half
<b>11) Subsequent images</b>	√ Two subsequent images	√ Three subsequent images
<b>12) Main text</b>	√	√
<b>13) Sub-stories</b>	√ Two sub-stories	√ Two sub-stories
<b>14) Captions</b> Title caption	√ One title caption	√ One title caption
Image caption	√ Four image captions	√ Four image captions
Main text caption	X	√ Two main text captions
<b>15) Black square</b>	√	X

√: the component is present

X: the component is absent

**Table 4.1** – Structural components in Cover Story 1 and Cover Story 2

## Chapter 5

### Micro Analysis - Part One:

#### Analysis of *Newsweek* Cover Stories

(...) you can't survey a text completely, because you'd be there until the end of the year working on one sentence. What you try to do is familiarize yourself with the text and the possibilities. (...) you need to get a sense of how you take in a text, then you say, I think that modality would be interesting here, or we really need to look at process types in this text, or whatever. You keep all the resources of the grammar in front of your eyes, and select those you think will be most revealing. You're not always right, of course! But otherwise you could have an endless task.

Halliday

In Chapter 5, I undertake the first part of the micro analysis, examining two *Newsweek* cover stories: “*Open for Business*” (August 12, 2002) and “*Now, ‘Integrative’ Care*” (December 2, 2002). My main objective here is to address my second research question, 2) *How does each mode (visual and verbal) fulfill Lemke’s three generalized semiotic functions (presentational, orientational and organisational) in cover stories published in Newsweek?* Although I am aware that these three semiotic functions occur simultaneously, for reasons of clarity and comparison, I divide both cover story analyses in three parts, each one representing a function. Taking into consideration Lemke’s (2002, p. 305) observation that “it is customary in our culture to pay conscious attention primarily to presentational meanings, to orientational ones only in special circumstances, and to organizational ones only if you are a professional user of the medium”, I follow the presentational-orientational-organisational sequence for the sake of the interpreters’ familiarity. Therefore, I start with the analysis of the presentational function, looking at how each mode introduces the topic being “talked about”. Subsequently, I move on to the orientational function, exploring the

communicative relationships established verbally and visually. And, finally, I focus on the organisational function, identifying the structural units of what is being communicated by both modes. In the end of the analyses of both cover stories, I discuss the role of the two semiotic modes, verbal and visual, in regard to the construction of the functional meanings being investigated.

## **5.1. Analysis of Cover Story 1 – “Open for Business” – August 12, 2002**

### **5.1.1. Presentational function – verbal and visual analyses**

In this first section, the analysis of the presentational function, I look at the “state of affairs” (Lemke, 1998b, p. 8) presented by both modes in Cover Story 1 - “*Open for Business*”. That is, I look at the verbal and visual participants, processes and circumstances, as well as the relationships that they construe. In order to facilitate the interpreters’ back reference, all the operational terms used in the analyses are written in bold and their definitions can be found in *Chapter 2 - 2.2. The presentational function realised in the verbal and visual modes* (see pp. 15 –25).

#### **5.1.1.1. Verbal analysis**

##### **5.1.1.1.1. Types of processes, their frequency, and the participant roles of topic words**

Regarding *topic words* in the role of a **participant** in Cover Story 1, that is, lexical items which address the central theme of the cover story and perform the role of a verbal **participant**, there are 18 instances in which the noun *Chile*, or an expression/pronoun that substitutes it, assumes such a role (see *Appendix 1 – Group A*). In these instances, one main type of **process** and two secondary ones can be seen. The main one, the **relational process**, takes place 9 times and reveals a positive view of

*Chile* in at least 7 instances<sup>1</sup>. In three clauses, for example, *Chile* is a **Carrier** described with positive **Attributes**, such as “*a country that works*”, “*largely unscathed*”, and “*a different place from the bitterly divided society ruled by Pinochet*” (see **Example 5.1**, **Example 5.2**, and **Example 5.3** below).

**Example 5.1:** Appendix 2 – Group A – Clause 1

<b>Paragraph 2</b> Line 1	In a region racked by political unrest, economic crisis and falling standards of living,	<b>Chile</b>	remains,	remarkably,	<b>a country that works.</b>
<b>Transitivity</b>	Circumstance	<b>Carrier</b>	Process: Relational		<b>Attribute</b>

**Example 5.2:** Appendix 2 – Group A – Clause 15

<b>Paragraph 6</b> Line 1	The depression that is devastating Argentina	has	left	<b>Chile</b>	<b>largely unscathed.</b>
<b>Transitivity</b>	Attributor	Process: Relational		<b>Carrier</b>	<b>Attribute</b>

**Example 5.3:** Appendix 2 – Group A – Clause 18

<b>Paragraph 11</b> Line 1	But	in many ways	<b>today’s Chile</b>	is	<b>a very different place from the bitterly divided society ruled by Pinochet.</b>
<b>Transitivity</b>		Circumstance	<b>Carrier</b>	Process: Relational	<b>Attribute</b>

In another three clauses, *Chile* is an **Identified** with positive **Identifiers**, “*the envy of its neighbors*”, “*the most attractive country for foreign investment in all Latin America*” and “*among the 20 nations with the lowest levels of corruption*” (see **Example 5.4**, **Example 5.5** and **Example 5.6** below). And, in still another clause, the country is said to be the **Possessor** of a “*market economy*”, which, in our society, represents a positive economic aspect (see **Example 5.7** below).

**Example 5.4:** Appendix 2 – Group A – Clause 3

<b>Paragraph 2</b> Line 7	(...) and	<b>the country</b>	is	in most respects	<b>the envy of its neighbors.</b>
<b>Transitivity</b>		<b>Identified</b>	Process: Relational		<b>Identifier</b>

<sup>1</sup> The only exceptions are *Appendix 2 – Group A - Clauses 14 and 17*.

**Example 5.5:** Appendix 2 – Group A – Clause 4

<b>Paragraph 3</b> Line 1	The Economist Intelligence Unit	recently	rated	<b>Chile</b>	<b>as the most attractive country for foreign investment in all Latin America, ahead of Mexico and Brazil.</b>
<b>Transitivity</b>	Assigner		Process: Relational	<b>Identified</b>	<b>Identifier</b>

**Example 5.6:** Appendix 2 – Group A – Clause 5

<b>Paragraph 5</b> Line 1	A survey of 91 countries conducted by the Berlin-based Transparency International organisation		included	<b>Chile</b>	<b>among the 20 nations with the lowest levels of corruption.</b>
<b>Transitivity</b>	Assigner		Process: Relational	<b>Identified</b>	<b>Identifier</b>

**Example 5.7:** Appendix 2 – Group A – Clause 13

<b>Paragraph 7</b> Line 11	Like	any other modern country,	<b>Chile</b>	has	<b>a market economy, (...)</b>
<b>Transitivity</b>	Circumstance		<b>Possessor</b>	Process: Relational	<b>Possessed</b>

This very same optimistic view of *Chile* can also be observed in the other two secondary types of **processes**: the **material** (7x) and the **mental** (2x). In **material processes**, the country is portrayed as being animate. When *Chile* is an **Actor**, it is active, establishing good contacts with other countries (see **Example 5.8** and **Example 5.9**) and making international deals (see **Example 5.10**, **Example 5.11** and **Example 5.12** below).

**Example 5.8:** Appendix 2 – Group A – Clause 7

<b>Paragraph 5</b> Line 1	<b>Chile</b>	opened	talks	with the U.S. over a free-trade treaty in the early years of the Clinton era, (...)	
<b>Transitivity</b>	<b>Actor</b>	Process: Material	Goal	Circumstance	

**Example 5.9:** Appendix 2 – Group A – Clause 9

<b>Paragraph 6</b> Line 2	<b>(...) the Lagos government</b>	has	opened	discussions	with South Korea (...)
<b>Transitivity</b>	<b>Actor</b>		Process: Material	Goal	Circumstance

**Example 5.10:** Appendix 2 – Group A – Clause 8

<b>Paragraph 6</b> Line 1	In the meantime,	<b>the Lagos government</b>	signed	a similar trade accord	with the European Union last May.
<b>Transitivity</b>	Circumstance	<b>Actor</b>	Process: Material	Goal	Circumstance

**Example 5.11:** Appendix 2 – Group A – Clause 10

<b>Paragraph 6</b> Line 3	(...) and	<b>(the Lagos government)</b>	hopes to wrap	up	a trade agreement with New Zealand in the near future.
<b>Transitivity</b>		<b>(Actor)</b>	Process: Material		Goal

**Example 5.12:** Appendix 2 – Group A – Clause 11

<b>Paragraph 7</b> Line 5	<b>Chile</b>	posted	a \$ 1.5 billion trade surplus	last year, (...)
<b>Transitivity</b>	<b>Actor</b>	Process: Material	Goal	Circumstance

When *Chile* is a **Goal**, it is the **Goal** of positive **processes**, which give stability to the country, despite the negative scenario (see **Example 5.13** below), and protect it from negative **circumstances** (see **Example 5.14** below).

**Example 5.13:** Appendix 2 – Group A – Clause 2

<b>Paragraph 2</b> Line 2	In an era when many traditional political parties have fallen into disrepute and few heads of state entertain any hope of being re-elected,	the same center-left coalition	has	governed	<b>Chile</b>	since democracy was restored in 1990.
<b>Transitivity</b>	Circumstance	Actor	Process: Material		<b>Goal</b>	Circumstance

**Example 5.14:** Appendix 2 – Group A – Clause 12

<b>Paragraph 7</b> Line 7	(...) the aggressive marketing of commodities like wine, salmon and paper products	has	insulated	<b>the country</b>	somewhat from price swings in the copper market.
<b>Transitivity</b>	Circumstance	Actor	Process: Material	<b>Goal</b>	Circumstance

The situation is not different for the **mental processes**, where *Chile* as a **Senser** does not suffer from the consequences of other countries' problems (see **Example 5.15**) and, when some harm is indeed admitted, its negative effect is counterbalanced by a

strong positive metaphor, “*Latin America’s showcase country*”, along with the **modal Adjunct** “*even*” in **interpersonal Theme position**<sup>2</sup> (see **Example 5.16** below).

**Example 5.15:** Appendix 2 – Group A – Clause 16

<b>Paragraph 8</b> Line 3	But apart from	some local companies that invested heavily in Argentina’s electricity sector,	<b>Chile</b>	has not	felt	any significant fallout from that country’s economic meltdown.
<b>Transitivity</b>	Circumstance		<b>Senser</b>	Process: Mental		Phenomenon

**Example 5.16:** Appendix 2 – Group A – Clause 6

<b>Paragraph 5</b> Line 1	<b>Even</b>	<b>Latin America’s showcase country</b>	has	felt	the sting of broken promises.
<b>Transitivity</b>		<b>Senser</b>	Process: Mental		Phenomenon

Now, in relation to the *topic word Chileans*, which also contributes to the construction of *Chile’s* image in Cover Story 1, there are 11 instances in which the noun *Chileans* itself, or an expression/pronoun substituting it, assumes the role of a verbal **participant** (see *Appendix 1* – Group B). In 8 of these instances, *Chileans* displays a positive connotation<sup>3</sup>. As an **Actor**, in **material processes** (4x), *Chileans* is not involved in negative **circumstances** such as “*to hail or lament his departure*<sup>4</sup> *from the political stage*” (see **Example 5.17** below) but it is involved in positive **circumstances** as in “*ahead on other fronts*<sup>5</sup>, *too*” (see **Example 5.18** below). Moreover, *Chileans* is the **participant** of a **material** clause with a clear positive **Attribute**: “*as an attractive place to invest, do business and trade*” (see **Example 5.19** below).

<sup>2</sup> See this chapter - 5.1.3.1.1. *Elements that take Theme or Rheme positions.*

<sup>3</sup> The only exceptions are *Appendix 2* – Group B - Clauses 7, 8 and 9.

<sup>4</sup> It refers to Pinochet’s resignation.

<sup>5</sup> It refers to economic fronts, signing international trade accords.



**Example 5.17:** Appendix 2 – Group B – Clause 1

<b>Paragraph 1</b> Line 5	(...) practically	<b>none of his countrymen</b>	took to	the streets	<b>to hail or lament his departure from the political stage.</b>
<b>Transitivity</b>		<b>Actor</b>	Process: Material	Goal	<b>Circumstance</b>

**Example 5.18:** Appendix 2 – Group B – Clause 6

<b>Paragraph 6</b> Line 2	<b>The Chileans</b>	are	moving	<b>ahead on other fronts, too: (...)</b>	
<b>Transitivity</b>	<b>Actor</b>		Process: Material	<b>Circumstance</b>	

**Example 5.19:** Appendix 2 – Group B – Clause 5

<b>Paragraph 3</b> Line 8	<b>They</b>	have	successfully	marketed	themselves	<b>as an attractive place to invest, do business and trade.</b>
<b>Transitivity</b>	<b>Actor</b>				Goal	<b>Attribute</b>
			Process: Material			

Regarding **relational processes** (4x), *Chileans* is the **Possessor** of respectable values such as “*diligence, punctuality and respect for the law*” (see **Example 5.20** below) and the **Carrier** of a positive **Attribute** regarding these values, conservatism<sup>6</sup> (see **Example 5.21** below).

**Example 5.20:** Appendix 2 – Group B – Clause 10

<b>Paragraph 12</b> Line 7	<b>(...) most Chileans</b>	are	imbued	with	<b>values like diligence, punctuality and respect for the law.</b>
<b>Transitivity</b>	<b>Possessor</b>		Process: Relational		<b>Possessed</b>

**Example 5.21:** Appendix 2 – Group B – Clause 11

<b>Paragraph 12</b> Line 8	<b>We</b>	are	<b>conservative</b>	in that respect, (...)	
<b>Transitivity</b>	<b>Carrier</b>		Process: Relational	<b>Attribute</b>	Circumstance

And, finally, in relation to **mental processes** (3x) *Chileans* is the **Senser** of positive **Phenomena** (see **Example 5.22**, **Example 5.23** and **Example 5.24** below).

<sup>6</sup> The attribute “conservative” in Example 5.21 refers to the values described in Example 5.20. Chileans are conservative in terms of “diligence, punctuality and respect for the law”.

**Example 5.22:** Appendix 2 – Group B – Clause 2

<b>Paragraph 1</b> Line 7	Unlike	some Latin American societies that continue to relive their pasts,	<b>most Chileans</b>	prefer to focus	on	<b>the present (...)</b>
<b>Transitivity</b>	Circumstance		<b>Senser</b>	Process: Mental		<b>Phenomenon</b>

**Example 5.23:** Appendix 2 – Group B – Clause 3

<b>Paragraph 1</b> Line 11	(...) and	<b>(most Chileans)</b>	look	forward to	<b>a better future.</b>
<b>Transitivity</b>		<b>(Senser)</b>	Process: Mental		<b>Phenomenon</b>

**Example 5.24:** Appendix 2 – Group B – Clause 4

<b>Paragraph 1</b> Line 11	<b>We</b>	hope	<b>this brings a bit more calm to all sectors of society.</b>		
<b>Transitivity</b>	<b>Senser</b>	Process: Mental	<b>Phenomenon</b>		

**5.1.1.1.2. Verbal presentational meaning in Cover Story 1**

As illustrated in the examples above, the majority of the clauses analysed construct a positive view of *Chile*. Therefore, it is fair to say that, regarding the verbal mode, the first semiotic function, the presentational one, is fulfilled by the topic of a “successful Chile” or, in other words, what the verbal mode “talks about” in Cover Story 1 is a “successful *Chile*”.

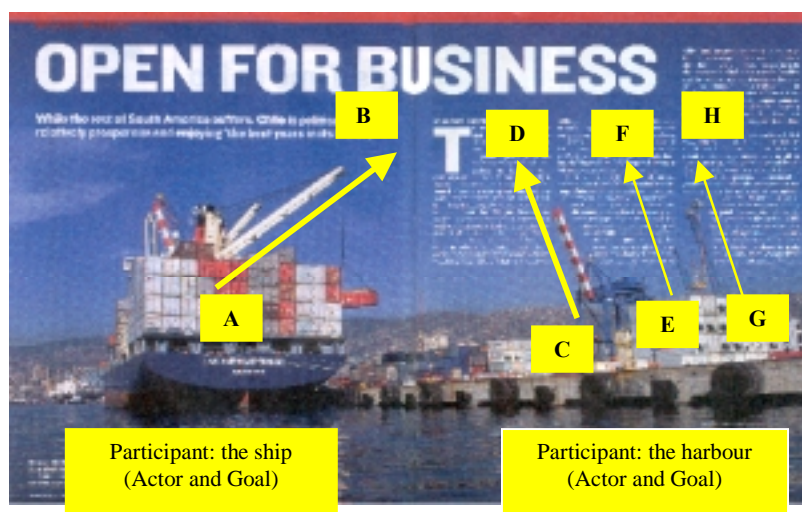
**5.1.1.1.2. Visual analysis**

Up until now, I have shown how Lemke’s presentational function is fulfilled in the verbal mode, establishing “a positive view of *Chile*”. Now, I move on to the three images from Cover Story 1 in order to find out how the visual mode fulfils the very same function.

**5.1.1.1.2.1. Types of representations, processes and represented participant roles**

Image 1 occupies the first two pages of Cover Story 1, displaying a ship, “*Las Americas Bridge*” and a harbour as its main **represented participants**, both of them

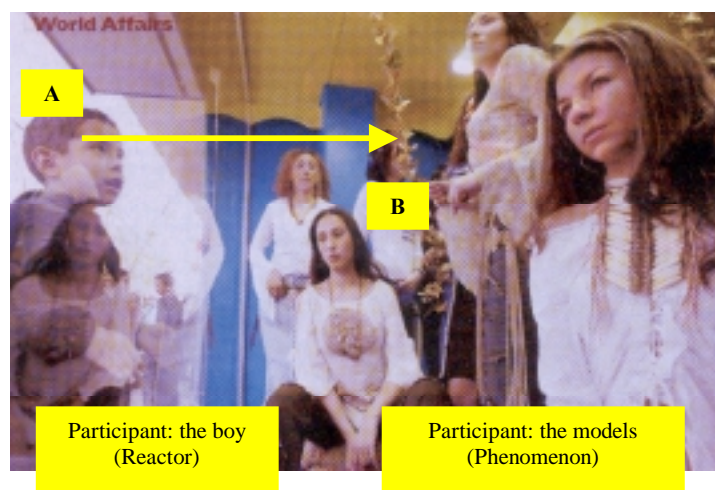
full of containers (see **Figure 5.1** below<sup>7</sup>). A main vector, which stands for one of the visual **processes**, departs from the ship towards the harbour (see **Figure 5.1** below – **Vector AB**), while a second smaller vector (see **Figure 5.1** below – **Vector CD**), parallel to two other lighter vectors (see **Figure 5.1** below - **Vector EF** and **Vector GH**), goes from the harbour towards the ship in a **narrative representation**. These two vectors establish a **bi-directional transactional process**, connecting the two **represented participants**. The relationship between the ship and the harbour, where each of the participants plays both the role of **Actor** and of **Goal**, alternately, is a metaphor for the idea of commerce and trade, the key to *Chile*'s current successful position. The **circumstances** in which the ship and the harbour are portrayed are also significant. Notice that all the conditions are described positively - for instance; many containers as opposed to few, big ship as opposed to small, busy harbour as opposed to empty, good weather conditions as opposed to bad and active commerce as opposed to inactive. Through export trade, *Chile* has become “*Open for Business*” as the title suggests, initiating the process of becoming a success story in Latin America.



**Figure 5.1-**  
Cover Story 1:  
Image 1  
(Opening image)  
– Participants,  
processes and  
circumstances.

<sup>7</sup> Image 1 was reduced in order to fit the page layout. Consequently, it is not possible to read the name of the ship. See *Chapter 4 – 4.2. Concluding remarks on the macro analysis* for a close up image of the ship. See also *Appendix 3 – Image 1* for a larger reproduction of the image as well as information about its original size and producers.

In the following image, Image 2, smaller than the previous one<sup>8</sup>, the **represented participants** are six female models in a shop window and a boy (see **Figure 5.2** below). A main vector formed by the boy's eyes is directed towards the girls (see **Figure 5.2** below – **Vector AB**). The **representation** is a **narrative**. The boy is the **Reactor** and the models are the **Phenomenon** in a **process** called **transactional reaction**. The nature of the reaction is given by the boy's facial expression of amazement and admiration. What he is amazed at or admiring is realised by the attributes of the six models. They are all young, beautiful and, especially, well-dressed and wearing jewellery. In fact, they stand for material possessions, or in other words, consumerism. The reflection of some models overlaps with the image of the boy on the shop window meaning that, to a certain extent, he also possesses or can possess those attributes. The “export trade” idea realised by the first image leads to the consequent “phenomenon” of consumerism realised by this second image.



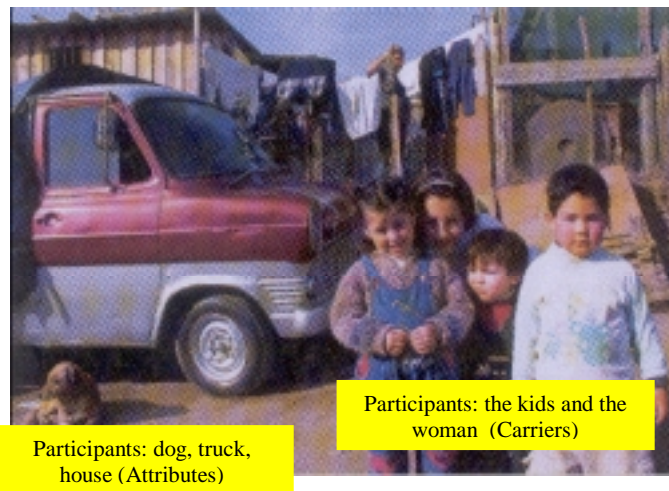
**Figure 5.2-**  
Cover Story 1:  
Image 2  
(Subsequent image) –  
Participants, processes  
and circumstances

Finally, in a much smaller size<sup>9</sup>, Image 3 has as its main **represented participants** three kids and a woman (see **Figure 5.3** below). No vectors are formed at

<sup>8</sup> See *Appendix 3* – Image 2 for a larger reproduction of the image as well as information about its original size and producers.

<sup>9</sup> See *Appendix 3* – Image 3 for a larger reproduction of the image as well as information about its original size and producers.

all. The image is a **conceptual representation** and the **process** in question is **analytical**. The three kids and the woman are the **Carriers** of positive **Attributes**, mainly represented by their warm clothes, the dog and the truck in very good conditions. The fact that the kids look healthy and chubby can also be considered as part of their positive **Attributes**. Although the **circumstances** in which these four **represented participants** are portrayed indicate a poor neighbourhood, for instance, the unpaved street and the wooden house, what this **analytical image** talks about is “better living conditions”. Image 3 displays for interpreters the “new positive look of poverty” in *Chile*.



**Figure 5.3-**  
Cover Story 1: Image 3  
(Subsequent image) –  
Participants and  
circumstances

#### 5.1.1.2.2. Visual presentational meaning in Cover Story 1

Therefore, in Cover Story 1 the interpreters begin with the initial concept of export trade, then move on to the “phenomenon” of consumerism and to its final effect: some improvement in the living conditions of poor people. By building up these three concepts, the visual mode fulfils the presentational function establishing as its topic the “process” *Chile* has been through to become the country that works in Latin America.

### 5.1.1.3. Summary of presentational meanings in Cover Story 1

**Table 5.1** below summarises the presentational meanings constructed by each mode in Cover Story 1.

Semiotic Function	Modes	
	Verbal Meaning	Visual Meaning
<b>Presentational</b>	A positive view of <i>Chile</i>	The “process” <i>Chile</i> has been through

**Table 5.1** – Summary of the presentational meanings in Cover Story 1

### 5.1.2. Orientational function – verbal and visual analyses

To reveal how the producer-interpreter relationship is verbally and visually constructed in Cover Story 1 is the main aim of this second section of analysis. Here I look at the Modality system (Mood and Modalisation) for the verbal mode and at the Interactive system (contact, social distance and attitude) for the visual mode, exploring the ways in which text and images fulfil the orientational function. Again, all operational terms used in the analyses are written in bold and their definitions can be found in *Chapter 2 - 2.3. The orientational function realised in the verbal and visual modes* (see pp. 25-34).

#### 5.1.2.1. Verbal analysis

##### 5.1.2.1.1. Subject/Finite pattern and modal Operators

All of the 29 selected clauses for verbal analysis follow the pattern “**Subject** before **Finite**”, which realises the **declarative Mood** (see *Appendix 2 – Groups A and B*). Such a finding is already expected since the role assumed by the producers in the genre of cover stories is that of “giving”, and the commodity exchanged between them and their interpreters is “information”; in this specific case, “information about *Chile*”. However, some features of the **Finites** encountered reveal an interesting aspect of the producer-interpreter relationship. For instance, there are no **modal Operators**

whatsoever. All **Finites** are temporal and, basically, encoding four tenses: present, present continuous, present perfect and past<sup>10</sup>. This lack of **modal Operators** within the **Mood** gives the producers' voice a great deal of determination. Their voice is marked with polar forms, that is, all clauses are either positive or negative, implying that "the information about *Chile*" is true. In other words, in the producer-interpreter relationship of Cover Story 1, the producers give true information about *Chile* and the interpreters receive it.

#### 5.1.2.1.2. Types of modal Adjuncts

In relation to the types of **modal Adjuncts** used, there are five **comment Adjuncts** which are worth looking at regarding the producer-interpreter relationship. In three clauses, for instance, the **modal Adjuncts** used can be said to counterbalance, up to a certain extent, the strength of the polar forms previously discussed. The first one, "*in reality*", is the "admission" type, meaning "I admit" (Halliday, 1985, p. 49). It appears in **marked Theme position**<sup>11</sup> and what it admits is a negative "possession" of *Chile*, "*the most skewed distribution of wealth in Latin America after Brazil*" (see **Example 5.25** below). Nevertheless, it is not part of the producers' voice, but of an outsider's, *Marcel Claude's* voice, and this point is immediately made clear to the interpreters. The flow of the clause is broken right after "*in reality*" to indicate that the negative information about to come is not the producers' speech. Consequently, the harm caused to the producers' determination is little.

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<sup>10</sup> Some examples of these tenses are: **Present:** *Appendix 2 – Group A – Clauses 1, 3, 10, 13, 14, 17, 18 and Group B – Clauses 2, 3, 4, 9, 10, 11. Present Continuous:* *Appendix 2 – Group B – Clause 6. Present Perfect:* *Appendix 2 – Group A – Clauses 2, 6, 9, 12, 15, 16 and Group B – Clauses 5, 7, 8. Past:* *Appendix 2 – Group A – Clauses 4, 5, 7, 8, 11 and Group B – Clause 1.*

<sup>11</sup> See *Chapter 2 – 2.4.1. Verbal mode: clause as message and the Theme system* for the definition of this operational term.

**Example 5.25:** Appendix 2 – Group A – Clause 17

Paragraph 10 Line 7	In reality,	<i>says Marcel Claude of the Terram Foundation, a Santiago think tank,</i>	Chile	has	the most skewed distribution of wealth in Latin America after Brazil.
<b>Modality</b>	<b>Modal Adjunct</b>		Subject	Finite/Predicator	Complement

The other two **modal Adjuncts**, “*in many ways*” and “*in most respects*” (see **Example 5.26** and **Example 5.27** below), are members of the validation type (Halliday, 1985, p. 49). They realise the extent to which the content of a clause is valid. “*In many ways*” comes before the **Rheme**<sup>12</sup> “*today’s Chile is a very different place from the bitterly divided society ruled by Pinochet*” (see **Example 5.26** below) and “*in most respects*” comes before the **Identifier**<sup>13</sup> “*the envy of its neighbors*” (see **Example 5.27** below). Although both sentences would sound much more determinate without the presence of these two **Adjuncts**, little harm is caused to the producers’ voice since both **Adjuncts** express high degrees of validation.

**Example 5.26:** Appendix 2 – Group A – Clause 18

Paragraph 11 Line 1	But	<b>in many ways</b>	today’s Chile	is	a very different place from the bitterly divided society ruled by Pinochet.
<b>Modality</b>	Conjunctive Adjunct	<b>Modal Adjunct</b>	Subject	Finite/Predicator	Complement

**Example 5.27:** Appendix 2 – Group A – Clause 3

Paragraph 2 Line 7	(...) and	the country	is	<b>in most respects</b>	the envy of its neighbors.
<b>Modality</b>	Conjunctive Adjunct	Subject	Finite/Predicator	<b>Modal Adjunct</b>	Complement

Finally, the last two **modal Adjuncts**, “*remarkably*” and “*even*” (see **Example 5.28** and **Example 5.29** below) belong to the evaluation type and to the prediction type, respectively. The first one, “*remarkably*”, establishes the fact that *Chile* remains “*a*

<sup>12</sup> Again, see *Chapter 2 – 2.4.1. Verbal mode: clause as message and the Theme system* for the definition of this operational term.

<sup>13</sup> See *Chapter 2 – 2.2.1. Verbal mode: clause as representation and the Transitivity system* for the definition of this operational term.



*country that works*”, despite all of the negative scenario that it is inserted in: Latin America, as being remarkable for the producers (see **Example 5.28** below). The second one, “*even*”, indicates the producers’ surprise at the “sting of broken promises” experienced by *Chile*. In this case, the **Phenomenon**<sup>14</sup> seems to blow so much out of proportion that “*even*” *Chile*, which is not supposed to be affected, feels it (see **Example 5.29** below). In these two examples, the producers not only give “true information about *Chile*” but also support *Chile*’s successful position with enthusiasm.

**Example 5.28:** Appendix 2 – Group A - Clause 1

<b>Paragraph 2</b> Line 1	In a region racked by political unrest, economic crisis and falling standards of living,	Chile	remains,	<b>remarkably,</b>	a country that works.
<b>Modality</b>	Circumstantial Adjunct	Subject	Finite/Predicator	<b>Modal Adjunct</b>	Complement

**Example 5.29:** Appendix 2 – Group A – Clause 6

<b>Paragraph 5</b> Line 1	<b>Even</b>	Latin America’s showcase country	has	felt	the sting of broken promises.
<b>Modality</b>	<b>Modal Adjunct</b>	Subject	Finite	Predicator	Complement

**5.1.2.1.3. Verbal orientational meaning in Cover Story 1**

Comparing these observations of the **Subject/Finite** pattern, the lack of **modal Operators** and the types of **modal Adjuncts** found in the selected sentences to the whole Cover Story 1, I can say that they are, in fact, general features of the article. Nevertheless, there is one striking exception: an inverted position, **Finite-Subject**, in the beginning of the last paragraph (see *Appendix 1* – Paragraph 12 - Line 1). The **interrogative Mood** created by the **Finite** “*can*” before the **Subject** “*other Latin American countries*” in the question “*Can other Latin American countries duplicate the*

<sup>14</sup> See this chapter – 5.1.1.1.1. *Types of processes, their frequency, and the participant roles of topic words*. See also Chapter 2 – 2.2.1. *Verbal mode: clause as representation and the Transitivity system* for the definition of the term **Phenomenon**.

*Chilean model?*” certainly sounds odd in a text dominated by the **declarative Mood**. The first impression can be that the producers have given up the powerful role of “giving information all the time” and want to establish a dialogue with their interpreters. Such an impression, however, is mistaken. At the same time that the producers propose the question, they immediately answer it themselves (see *Appendix 1* – Paragraph 12 – Line 1). “*In most instances the answer is probably no*” is indeed a modalized answer. The initial **modal Adjunct** of validity, “*in most instances*”, along with the subsequent **modal Adjunct** of probability, “*probably*”, does diminish the reply’s determination, but the power of the producers’ voice in their relationship with the interpreters reaches its peak. Producers do not allow any other answers. By the time the interpreters finish reading the question the answer is already there, being strongly supported by the clauses which follow it (*Appendix 1* – Paragraph 12 – Lines 2 to 9).

The beginning of paragraph 12 in Cover Story 1 leaves no doubts about the producers’ superior role over the interpreters. Thus, the verbal mode in “*Open for Business*” fulfils the second semiotic function, the orientational one, constructing a producer-interpreter relationship in which the producers tell true facts about a successful *Chile* and the interpreters are only allowed to receive them.

#### **5.1.2.2. Visual analysis**

Now, I move on to the orientational meanings realised by the visual mode. As already stated, due to the fact that most visuals in *Newsweek* are photos that follow the dominant *naturalistic coding orientation* (see *Chapter 3 - 3.2.2.3. The predominance of photos in Newsweek*), the very first orientational meaning constructed by images is that of “reality”. That is, the visual information given by producers to their interpreters via photos is expected to be taken as “the truth”. In the case of Cover Story 1, “true

information” is a common aspect of all the images since the producers make use of three *naturalistic* photos in the article.

#### 5.1.2.2.1. Types of images: offer or demand

In relation to the **Interactive system contact**, Image 1 and Image 2 are **offers**, whereas Image 3 is a **demand**. The interpreters assume the role of “invisible onlookers” (Unsworth, 2001, p. 95) for the first two images since they are not looked at by any of the **represented participants** (see **Figure 5.4** and **Figure 5.5** below). They simply witness the **bi-directional transactional action** between the ship and the harbour and the **transactional reaction**<sup>15</sup> of the boy.



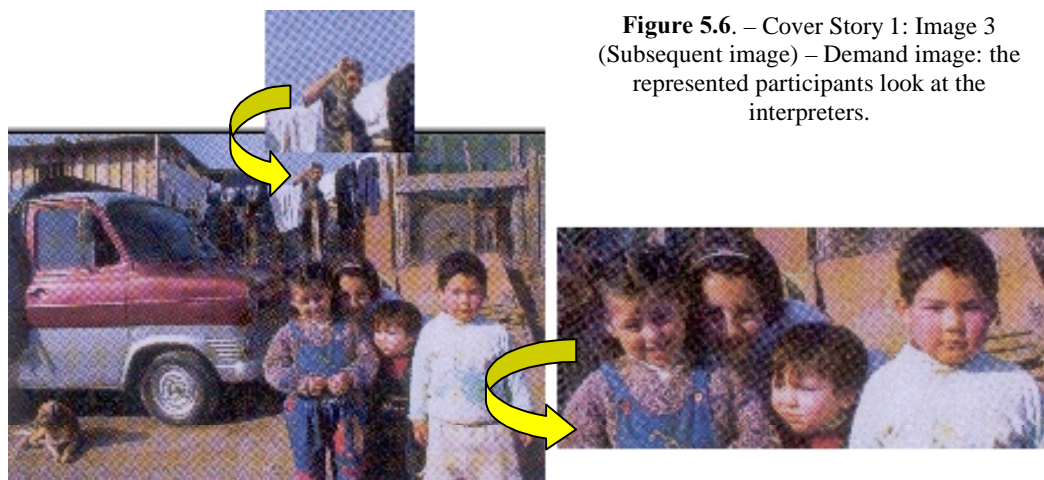
**Figure 5.4** – Cover Story 1: Image 1 (Opening image) – Offer image: no represented participants look at the interpreters.



**Figure 5.5** – Cover Story 1: Image 2 (Subsequent image) – Offer image: no represented participants look at the interpreters.

In contrast, in Image 3 (see **Figure 5.6** below), the interpreters are demanded to engage in an imaginary social response with at least two kids and a woman who look directly at them, and a man in the background also gazing in their direction. Hence, while the interpreters are offered visual information about “export trade” and “consumerism” (see this chapter – 5.1.1.2.1. *Types of representations, processes and represented participant roles*), they are demanded to identify themselves with today’s poor people in *Chile*.

<sup>15</sup> See this chapter – 5.1.1.2.1. *Types of representations, processes and represented participant roles*. See also *Chapter 2 – 2.2.2 Visual mode: the Representational system – narrative and conceptual representations* for the definitions of these two operational terms.

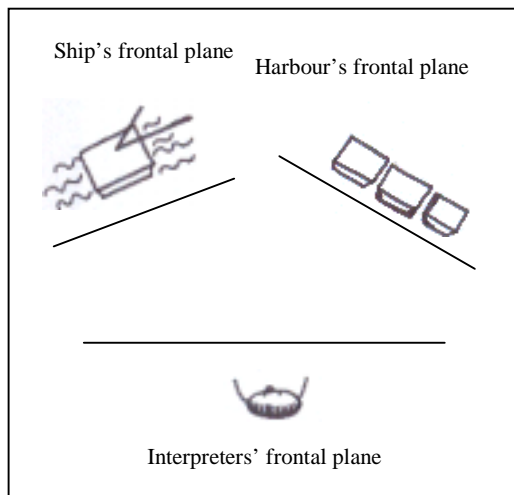


**Figure 5.6.** – Cover Story 1: Image 3 (Subsequent image) – Demand image: the represented participants look at the interpreters.

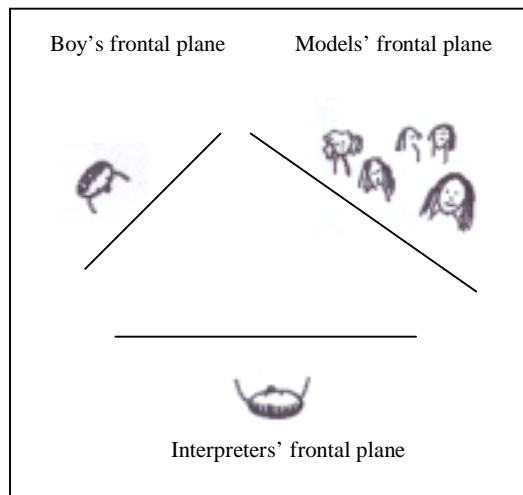
#### 5.1.2.2.2. Types of shot angles: vertical and horizontal angles

Taking into consideration first the vertical angle, Image 1 (see **Figure 5.4** above) and Image 3 (see **Figure 5.6** above) are **shot at eye-level**, which implies equality between the represented participants and the interpreters. The same is not true for Image 2 (see **Figure 5.5** above) in which a **low vertical angle** is used (notice how interpreters can see part of the shop's ceiling). In this image, the represented participants are put in a position of admiration, which gives them power over the interpreters (the interpreters admire the “phenomenon of consumerism” in *Chile*).

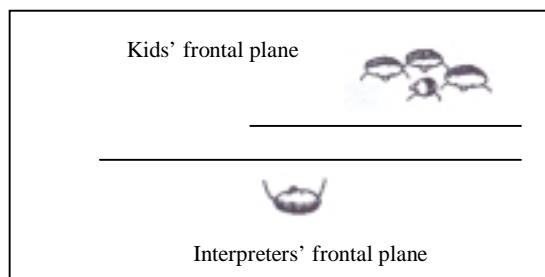
Now, regarding the horizontal angle, in Image 1 (see **Figure 5.7** below) and Image 2 (see **Figure 5.8** below), the **frontal planes** of the represented participants and those of the interpreters are never totally parallel. Therefore, **detachment** takes place in both images. But, in Image 3, the **demand** image, **frontal planes** do run parallel, realising **involvement** between the kids and the interpreters (see **Figure 5.9** below).



**Figure 5.7** – Cover Story 1: Image 1 (Opening image) – Detachment: represented participants' frontal planes and interpreters' frontal planes are not parallel.



**Figure 5.8** – Cover Story 1: Image 2 (Subsequent image) – Detachment: represented participants' frontal planes and interpreters' frontal planes are not parallel.



**Figure 5.9** – Cover Story 1: Image 3 (Subsequent Image) – Involvement: represented participants' frontal planes and interpreters' frontal planes are parallel.

### 5.1.2.2.3. Types of distance: at what distance represented participants are portrayed

Finally, in relation to **social distance**, that is, the distance at which represented participants have been shot, in general, all the represented participants in the images of Cover Story 1 are at **far personal distance**. As already described, at this distance the interpreters see the represented participants from their waist up when they are people, or as if they are someone's destination when they are places. The frame in Image 1 (see this chapter - **Figure 5.4** on p. 93) includes mainly the ship and the harbour, leaving out most of the surrounding environment. In Image 2 (see this chapter - **Figure 5.5** on p. 93), the boy and the model on the right are shown from waist up. The legs of some other

models also appear, but this is much more due to the **low angle shot** than to a matter of **social distance**. And, in Image 3 (see this chapter - **Figure 5.6** on p. 94), although parts of the kids' thighs are visible because of their height, the intention is to present them from waist up. Such a constant choice of distance implies that interpreters are neither demanded to feel very close to represented participants (since **far personal distance** is not the most intimate type of **social distance**) nor encouraged to take them for strangers (since it is also far from being the most impersonal type of **social distance**).

#### 5.1.2.2.4. Visual orientational meaning in Cover Story 1

To sum up, the visual orientational function in Cover Story 1 is fulfilled partially by the producers' position of "offering true facts about Chile", also seen in the verbal mode, and partially by demanding from the interpreters some degree of involvement and admiration towards *Chile*.

#### 5.1.2.3. Summary of orientational meanings in Cover Story 1

**Table 5.2** below demonstrates the presentational meanings seen previously and summarises the orientational meanings just discussed.

Semiotic Functions	Modes	
	Verbal Meanings	Visual Meanings
<b>Presentational</b>	A positive view of <i>Chile</i> .	The "process" <i>Chile</i> has been through.
<b>Orientalional</b>	Producers give true facts about <i>Chile</i> . Interpreters receive them.	Producers offer true facts about <i>Chile</i> and demand involvement and admiration from interpreters.

**Table 5.2** – Summary of the presentational and orientational Meanings in Cover Story 1

#### 5.1.3. Organisational function – verbal and visual analyses

In this last section, the analysis of the organisational function, I investigate the verbal and visual structural units communicated in Cover Story 1. More specifically, I look at the way the Theme system functions in the verbal mode, and at the way the Compositional system (information value, salience and framing) functions in the visual

mode. As in the previous sections, all operational terms are written in bold and their definitions can be found in *Chapter 2 - 2.4. The organisational function realised in the verbal and visual modes* (see pp. 35-41).

### 5.1.3.1. Verbal analysis

#### 5.1.3.1.1. Elements that take up Theme or Rheme positions

Among the various elements which take up the **Theme position** in the 29 selected clauses for analysis, two are of great relevance to the understanding of the “text as a message” (Unsworth, 2001, p. 57). The first one is the element **circumstance** in **marked Theme position**. In two initial clauses of the second paragraph, long **circumstances** are put in the **Theme position**, establishing a strong contrast between Latin America and *Chile* (see **Example 5.30** and **Example 5.31** below). While a chaotic and politically unstable Latin America serves as the negative point of departure of these two clauses, *Chile*’s success and stability are presented as positive “new” information in the **Rheme position**.

#### Example 5.30: Appendix 2 – Group A – Clause 1

Paragraph 2 Line 1	In a region racked by political unrest, economic crisis and falling standards of living,	Chile	remains,	remarkably,	a country that works.
<b>Theme</b>	<b>Theme</b>	<b>Rheme</b>			

#### Example 5.31: Appendix 2 – Group A – Clause 2

Paragraph 2 Line 2	In an era when many traditional political parties have fallen into disrepute and few heads of state entertain any hope of being re-elected,	the same center-left coalition	has	governed	Chile	since democracy was restored in 1990.
<b>Theme</b>	<b>Theme</b>	<b>Rheme</b>				

This polarity, negative “old” Latin America versus positive “new” *Chile*, can also be observed in the use of a second element in the **Theme position: Adjuncts**. For instance, in one of the selected clauses, the comparative **conjunctive Adjunct** “*like*”

equates *Chile* to “*any other modern country*” (see **Example 5.32** below), whereas in another clause the comparative **conjunctive Adjunct** “*unlike*” distinguishes *Chileans* from “*some Latin American societies that continue to relieve their pasts*” (see **Example 5.33** below).

**Example 5.32:** Appendix 2 – Group A – Clause 13

Paragraph 7 Line 11	Like	any other modern country,	Chile	has	a market economy, (...)
Theme	Textual Theme	Topical Theme	Rheme		

**Example 5.33:** Appendix 2 – Group B – Clause 2

Paragraph 1 Line 7	Unlike	some Latin American societies that continue to relieve their pasts,	most Chileans	prefer to focus	on	the present
Theme	Textual Theme	Topical Theme	Rheme			

Two other examples of how *Chile* is presented as a unique country can also be found in the use of the adversative **conjunctive Adjunct** “*but*” (see **Example 5.34** below) and the prediction **modal Adjunct** “*even*” (see **Example 5.35** below) in the **Theme position**. In the case of the first, the **Adjunct** “*but*” right at the beginning of paragraph 11, along with the validation **modal Adjunct** “*in many ways*”, counterbalances two previous paragraphs displaying negative aspects of *Chile* (see *Appendix 1* – Paragraphs 9 and 10). By placing the **Rheme** “*today’s Chile is a very different place from the bitterly divided society ruled by Pinochet*” after these two **Adjuncts** in the **Theme position**, the producers guarantee that *Chile* will be equated neither with other Latin American countries nor with its own problematic past. In the case of the second **Adjunct**, “*even*”, the producers express how surprised they are at the fact that *Chile* has felt the same **Phenomenon**<sup>16</sup> that affected its neighbours (see

<sup>16</sup> See this chapter - 5.1.1.1.1. *Types of processes, their frequency and the participant roles of topic words*. See also Chapter 2 – 2.2. *The presentational function realised in the verbal and visual modes for the definition of this operational term*.



**Example 5.35** below). Nevertheless, as already stated, such an expression of surprise increases the power of the **Phenomenon** and leaves *Chile* in a differentiated position.

**Example 5.34:** Appendix 2 – Group A – Clause 18

<b>Paragraph 11</b> Line 1	<b>But</b>	in many ways	today's Chile	is	a very different place from the bitterly divided society ruled by Pinochet.
<b>Theme</b>	<b>Textual Theme</b>	<b>Interpersonal Theme</b>	Topical Theme	Rheme	

**Example 5.35:** Appendix 2 – Group A – Clause 6

<b>Paragraph 5</b> Line 1	<b>Even</b>	Latin America's showcase country	has	felt	the sting of broken promises.
<b>Theme</b>	<b>Interpersonal Theme</b>	Topical Theme	Rheme		

Other instances in which *Chile* is portrayed as being different from other Latin American countries can also be observed in the **Theme** and **Rheme positions** of these three examples below (see **Example 5.36**, **Example 5.37** and **Example 5.38**). Here, *Chile* is “*ahead of Mexico and Brazil*” in terms of foreign investment, “*largely unscathed*” while Argentina is devastated and after Brazil in matters of “*skewed distribution of wealth*”.

**Example 5.36:** Appendix 2 – Group A – Clause 4

<b>Paragraph 3</b> Line 1	The Economist Intelligence Unit	recently	rated	Chile	as the most attractive country for foreign investment in all Latin America, <b>ahead of Mexico and Brazil.</b>
<b>Theme</b>	Topical Theme	<b>Rheme</b>			

**Example 5.37:** Appendix 2 – Group A – Clause 15

<b>Paragraph 8</b> Line 1	The depression that is <b>devastating Argentina</b>	has	left	Chile	largely unscathed.
<b>Theme</b>	<b>Topical Theme</b>	Rheme			

**Example 5.38:** Appendix 2 – Group A – Clause 17

<b>Paragraph 10</b> Line 7	In reality,	Chile	has	the most skewed distribution of wealth in Latin America <b>after Brazil.</b>	
<b>Theme</b>	Interpersonal Theme	Topical Theme	<b>Rheme</b>		

### 5.1.3.1.2. Verbal organisational meaning in Cover Story 1

The verbal mode in “*Open for Business*”, therefore fulfils the organisational function constructing the message that *Chile* is different from other Latin American countries and from its own past: it is better than they are.

Looking back at Cover Story 1 as a whole, I can say that the clauses just analysed reflect a broader comparative structure. The message “positive *Chile*” versus “negative Latin America” starts right at the first paragraph (see **Example 5.33** above or *Appendix 1* – Paragraph 1 – Line 7) continues in the second paragraph (see **Example 5.30** and **Example 5.31** above or *Appendix 1* – Paragraph 2 – Lines 1 and 2) and is internationally endorsed in the beginning of the third paragraph (see **Example 5.36** above or *Appendix 1* – Paragraph 3 – Line 1).

In the fourth paragraph, the strength of the comparison increases with clauses like “*Few other Latin American countries enjoy a similar reputation abroad*” (see *Appendix 1* – Paragraph 4 – Line 1) and “*And as several economies in the region swoon, a sense of resentment and betrayal is spreading across the hemisphere*” (see *Appendix 1* – Paragraph 4 – Line 1). The comparison is also present in the fifth paragraph (see **Example 5.35** above or *Appendix 1* – Paragraph 5 – Line 1) and in the seventh paragraph with the remark “*That may seem a modest number by the standards of 1990s, but it is respectable in comparison with the rest of Latin America, which as a whole is expected to shrink by nearly 1 percent in 2002*” (see *Appendix 1* – Paragraph 7 – Line 3). In the eighth paragraph the comparison appears right in the first line (see **Example 5.37** above or *Appendix 1* – Paragraph 8 – Line 1) being followed by the clauses “*The so called tango effect has sent the Brazilian real plummeting in recent weeks and triggered a round of capital flight from Uruguayan banks*” (see *Appendix 1* – Paragraph 8 – Line 1).

Finally, after the already discussed initial clause in paragraph 11 (see **Example 5.34** above or *Appendix I* – Paragraph 11 – Line 1), the comparison is conclusively established in the last paragraph. Here the producers not only say that *Chile* is different from other Latin American countries but also that these countries cannot be like *Chile*. The question “*Can other Latin American countries duplicate the Chilean model?*” followed by the answer “*In most instances the answer is probably no*” (see *Appendix I* – Paragraph 12 - Line 1) works as a great reminder. The question is the cover story’s **Theme** and the answer is its **Rheme**. The message is clear: *Chile* is the only country in Latin American that works.

### 5.1.3.2. Visual analysis

Now, I undertake the same analysis of the organisational function from a different perspective, that of the visual mode. As previously presented, three interrelated **Compositional systems** are fundamental to it: **information value**, **salience** and **framing**.

#### 5.1.3.2.1. Types of composition: centre-margin, left-right or top-bottom

Regarding **information value**, Image 1 (see **Figure 5.10** below) is **centre-margin**, while the other two images (Image 2 - see **Figure 5.11** below, and Image 3 – see **Figure 5.12** below) are **left-right**. That is, the main information in Image 1, the relationship between the ship and the harbour, appears in the centre of the image. Although, in its margins, there is a great area of blue sky, some blue sea, a few hills and buildings, the title and verbal text, the two vectors departing from both the ship and the harbour, are, in fact, “the nucleus of the information” (Unsworth, 2001, p. 107) and all the surrounding elements are subordinate to them.

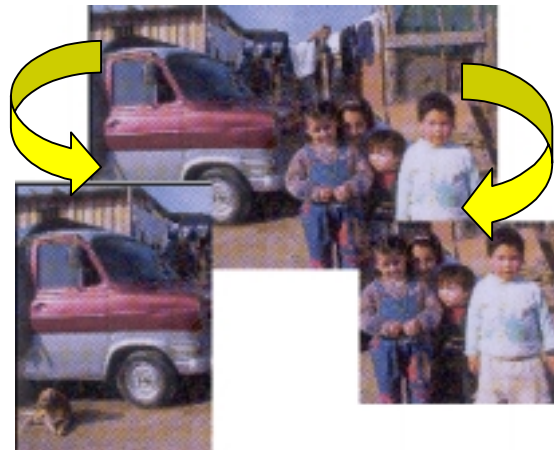


**Figure 5.10** – Cover Story 1: Image 1 (Opening image) – Centre-margin composition: the relationship between the ship and the harbour is the nucleus of the information.

In Image 2 and Image 3 the situation is different. The boy and the shop window (Image 2 - see **Figure 5.11** below), as well as the simple house, the truck, the dog and the unpaved street (Image 3 – see **Figure 5.12** below) are **Given** information since they are placed on the left side of the composition. They work as a point of departure for the main information or the **New** information placed on the right side. The six well-dressed models (Image 2 - see **Figure 5.11** below) and the warmly dressed chubby kids (Image 3 - see **Figure 5.12** below) are presented to interpreters as unknown factors.

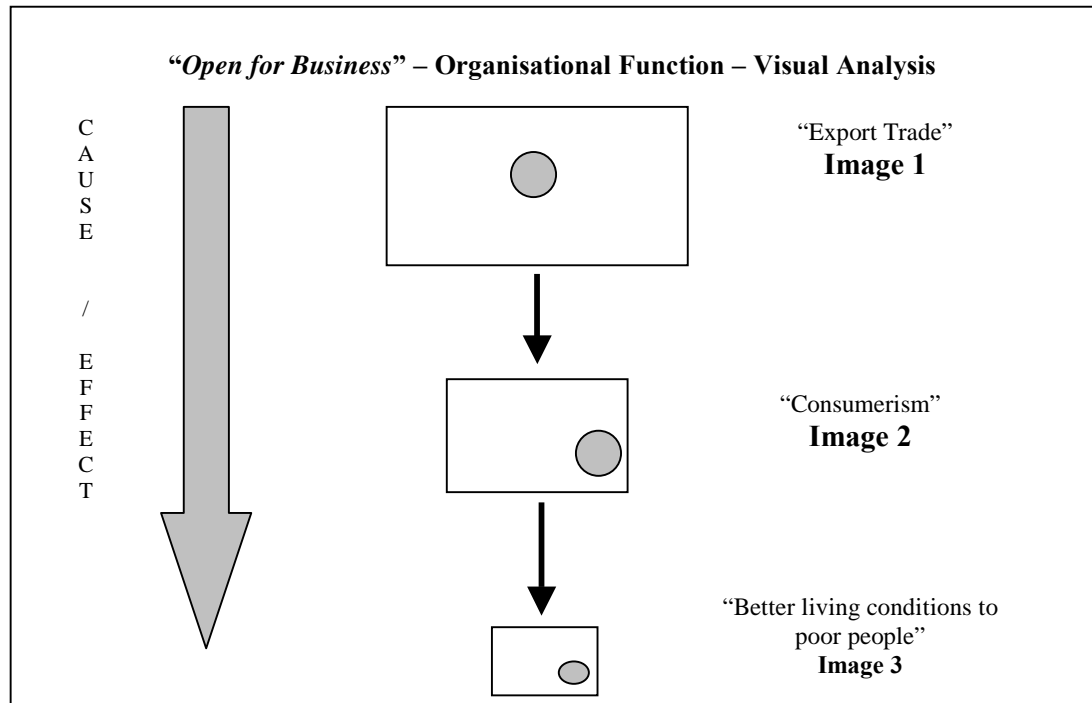


**Figure 5.11** – Cover Story 1: Image 2 (Subsequent image) – Left-right composition: the boy stands for **Given** information and the models for **New**.



**Figure 5.12** – Cover Story 1: Image 3 (Subsequent image) – Left-right composition: the truck, the dog and the simple house stand for **Given** information and the chubby kids for **New**.

Hence, “export trade”, “consumerism” and “better living conditions for poor people” (see this chapter – 5.1.1.2.1. *Types of representations, processes and represented participant roles*) are the central messages of the visual mode but that is not all. The three messages are also organised in a cause/effect sequence. “Export trade” (Image 1) is not only the first but also the biggest image, the cause of the other two subsequent images (Image 2 and Image 3). “Consumerism” (Image 2) is its immediate effect and it is presented in a medium sized shape, leading to another consequence “better living conditions to poor people” (Image 3), the smallest of the three images (see **Figure 5.13** below).



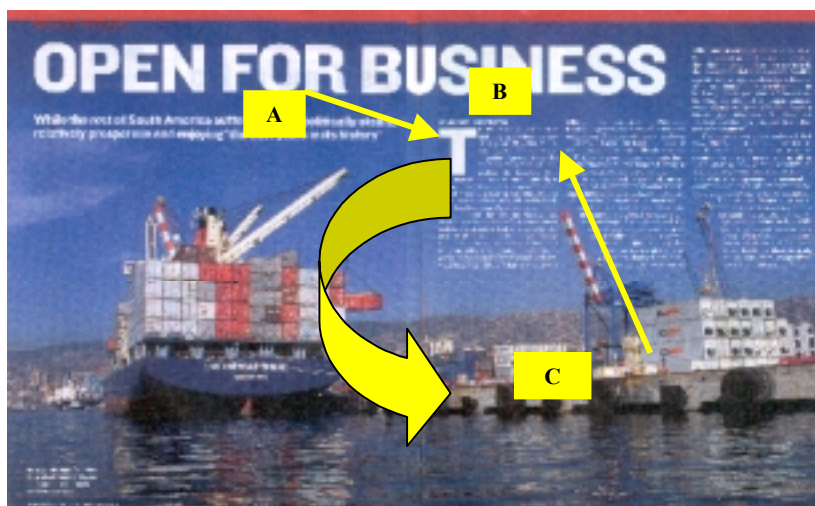
**Figure 5.13** – Cover Story 1: cause/effect organisation of Images 1, 2 and 3  
(○ indicates the position of the main elements).

Here, like in the verbal mode, there is a broader organisation of the information presented in each image. However, while the verbal mode creates contrast, the visual mode realises cause-effect relations. Notice also that the sequence of the images is in line with Kress and Van Leeuwen’s (1996, p. 193) **information value** of **top-bottom** positions (see *Chapter 2 - 2.4.2. Visual mode: the Compositional system - information value, salience and framing*). While the more abstract concept “export trade” is presented at the top, the more concrete consequence “better living conditions for poor people” appears at the bottom.

#### 5.1.3.2.2. Salient elements

In terms of **salience**, if one considers only the pictorial elements in Image 1, the vector departing from the ship is certainly the most salient. Its whiteness and its diagonal direction, cutting through the deep blue sky, make it very noticeable. However, since image and text are so intrinsically mingled in Image 1, one may also consider the

title, “*Open for Business*”, as the most salient element. In this case, three features are responsible for it: the **weight** of the letters; they are all bold, thick, white, capital letters; the **colour contrast**, the white and deep blue colours may remind interpreters of the clear-cut outline of white clouds against deep blue sky; and its **position** in the visual field, “elements not only become ‘heavier’ as they are moved towards the top, but also appear ‘heavier’ the further they are moved towards the left, due to an asymmetry in the visual field” (Kress & van Leeuwen, 1996, p. 212). After being drawn by such a combination of **weight**, strong **contrast** and top-left **position**, the interpreters’ eyes are likely to move towards the letter “T” which has the same **size**, **weight** and **colour** as the title (see **Figure 5.14** below – **Vector AB**). Interpreters, however, do not start reading the verbal text immediately. First, their eyes slide down the white thick vector on the left towards the ship in a circular anti clockwise movement guided by the white name of the ship, “*Las Americas Bridge*”, and the white containers on the wharf (see **Figure 5.14** below – **Vector BC**). Finally, they meet the second main vector, red and white, which leads them back to the text (see **Figure 5.14** below – **Vector CB**). As can be seen, the colour white plays an important role in terms of **salience** in Image 1 and this feature is also present in Image 2 and Image 3.



**Figure 5.14** –  
Cover Story 1:  
Image 1  
(Opening image)  
– Salient elements  
creating a visual  
path.

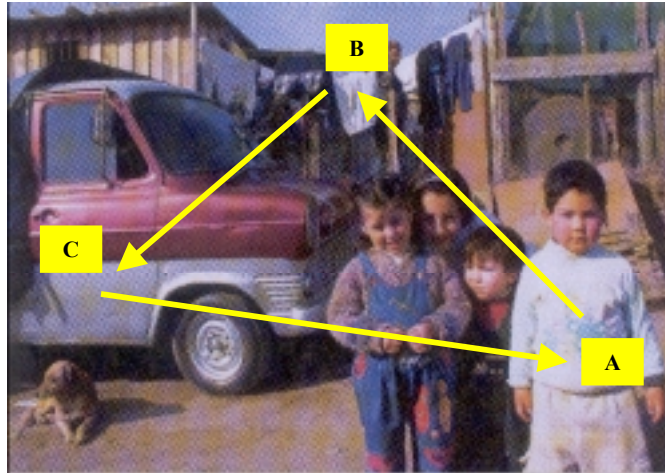
In Image 2, interpreters look first at the model on the right side. Her **size** and consequent **weight**, in comparison to the other models, along with the fact that she wears a white blouse **contrasting** with the dark pair of jeans in the background, are enough reasons to make her the most salient element. Moreover, she is **positioned** on the first plane and she wears a big necklace. In this image, the interpreters are likely to move from this first model to the model in the middle (see **Figure 5.15** below – **Vector AB**), also wearing white, and subsequently to her white reflection, which overlaps with the boy's image (see **Figure 5.15** below – **Vector BC**).



**Figure 5.15** – Cover Story 1:  
Image 2  
(Subsequent image) –  
Salient elements creating a  
visual path.

And, in Image 3, the little boy on the right is the most salient element. He is the only one wearing white clothes and the closest to the interpreters. The other participants are not as bright since the colours of their clothes and those of the background are alike. From the little boy, the interpreters' eyes are likely to move backwards in the direction of some white clothes hanging on a line (see **Figure 5.16** below – **Vector AB**), then to the light grey part of the truck (see **Figure 5.16** below – **Vector BC**) and, finally, back to the little boy (see **Figure 5.16** below – **Vector CA**). Thus, all elements that carry, in a certain way, the central messages of the organisational function are highlighted in white.





**Figure 5.16** – Cover Story 1:  
Image 3  
(Subsequent image) –  
Salient elements creating a visual  
path

### 5.1.3.2.3. The use of framing

Lastly, in relation to **framing**, while Image 2 and Image 3 are separated from the verbal text by a narrow **white space** around them (see **Figure 5.17** below), there is no **framing** in Image 1 at all (see **Figure 5.18** below). Such a lack of **framing** in Image 1 makes the interpreters see the text and the photo as one piece of information, stressing their “group identity” (Kress & van Leeuwen, 1996, p. 215).

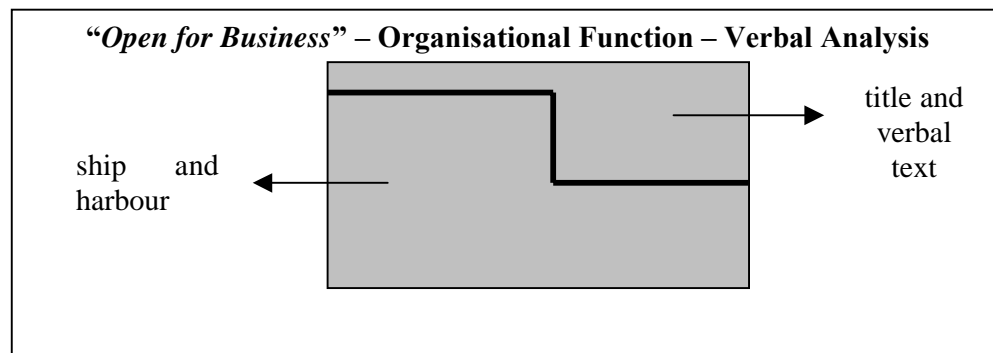


**Figure 5.17** – Cover Story 1:  
Image 2 and Image 3  
(Subsequent images) –  
White framing around the two images.



**Figure 5.18** – Cover Story 1:  
Image 1  
(Opening Image) –  
No framing: text and photo as one  
piece of information.

However, despite of this text and image unity in Image 1, two subtle large-scale regions can be noticed. The ship and the harbour form one region in a shape similar to an “L”. The other region is formed by the title and the verbal text, in the same shape, but inverted (see **Figure 5.19** below and compare it to **Figure 5.18** above). The two “Ls” fit as two pieces in a puzzle, reinforcing the unity of the text and the image. Here, it is interesting to notice that both modes start with the same idea. The title, “*Open for Business*”, makes direct reference to the “trade export” message realised in Image 1 (see this chapter - 5.1.1.2.1. *Types of representations, processes and represented participant roles*). Nevertheless, from this point on, the two modes start realising different meanings. The verbal mode is more concerned with “a positive view of *Chile*” and “*Chile* as the only country in Latin America that works”, whereas the visual mode focuses on “the process *Chile* has been through” and its “cause/effect relationship”. Consequently, the two images used later on in the cover story (Image 2 and Image 3 – see **Figure 17** above) are in white frames.



**Figure 5.19** – Cover Story 1: the two large-scale regions in Image 1

#### 5.1.3.2.4. Visual organisational meaning in Cover Story 1

In conclusion, the visual mode fulfils the last function, the organisational one, constructing a cause-effect sequence in which “trade export” (Image 1) is the “nucleus”

and “consumerism” (Image 2) along with “better living conditions for poor people”(Image 3) are consequent “new” pieces of information.

### 5.1.3.3. Summary of organisational meanings in Cover Story 1

Table 5.3 presents all the findings regarding presentational and orientational meanings and summarises the organisational meanings in Cover Story 1.

Semiotic Functions	Modes	
	Verbal Meanings	Visual Meanings
<b>Presentational</b>	A positive view of <i>Chile</i> .	The “process” <i>Chile</i> has been through.
<b>Orientalional</b>	Producers give true facts about <i>Chile</i> . Interpreters receive them.	Producers offer true facts about <i>Chile</i> and demand involvement and admiration from interpreters.
<b>Organisational</b>	<i>Chile</i> is the only country in Latin America that works.	Cause and effect process of <i>Chile</i> ’s success.

Table 5.3 – Summary of the presentational , orientational and organisational meanings in Cover Story 1

## 5.2. Analysis of Cover Story 2 – “Now, ‘Integrative’ Care” – December 2, 2002.

### 5.2.1. Presentational function – verbal and visual analyses

Again, in this first section, the analysis of the presentational function, I look at the “state of affairs” (Lemke, 1998b, p. 8) presented by both modes, but, now, in Cover Story 2 – “Now, ‘Integrative’ Care”. That is, I look at the verbal and visual participants, the processes and the circumstances, as well as the relationships that they construe. As in the analysis of Cover Story 1, all the operational terms used are written in bold and their definitions may be found in *Chapter 2 - The presentational function realised in the verbal and visual modes* (see pp. 15-25).

#### 5.2.1.1. Verbal analysis

##### 5.2.1.1.1. Types of processes, their frequency and the participant roles of topic words

In the selected clauses of Cover Story 2, there are 24 instances in which one of the *topic words*, *Complementary and Alternative Medicine (CAM)* or *Integrative Medicine*, directly or indirectly<sup>17</sup> perform the role of a verbal **participant**. The **processes** involved in these instances are basically two: **material** (14x) and **relational** (9x)<sup>18</sup>. In the case of **material processes**, the most numerous, both *CAM* and *Integrative Medicine* usually have passive roles within the clauses. That is, in the majority of the cases, the two types of medicine are the **Goals** of other **Actors’ processes**<sup>19</sup>, suffering from their actions. For instance, in the case of *CAM*, the term is the **Goal** of the following 6 **processes**: “*have been evaluated*” (see **Example 5.39** below), “*are studying*” (see **Example 5.40** below), “*is to identify*” (see **Example 5.41** below),

<sup>17</sup> Here what is meant by “directly or indirectly” is that in many cases other lexical items are used in the place of *CAM and Integrative Medicine*, such as pronouns, examples or other expressions like *complementary therapies, integrative care, the term, a new kind of medicine* and so on (see *Chapter 3 - 3.4.1.1. Criteria for clause selection*).

<sup>18</sup> There is only one mental process in which *CAM* treatments play the role of a Phenomenon (see *Appendix 5 – Group A – Clause 5*).

<sup>19</sup> The only exceptions are *Appendix 5 – Group A - Clauses 9, 11 and 15* and *Appendix 5 – Group B - Clause 2*.

“offer” (see **Example 5.42** below), “want to test” (see **Example 5.43** below) and “draw on” (see **Example 5.44** below).

**Example 5.39:** Appendix 5 – Group A – Clause 3

<b>Paragraph 2</b> Line 6	Because	<b>few of these therapies</b>	have	been	thoroughly	evaluated	in controlled studies, (...)
<b>Transitivity</b>		<b>Goal</b>	[ ]				
			Process: Material				

**Example 5.40:** Appendix 5 – Group A – Clause 6

<b>Paragraph 3</b> Line 2	At many of the country’s leading hospitals and research institutions,	conventionally trained physicians	are	studying	<b>herbs, acupuncture, tai chi and biofeedback</b>	as rigorously as they would a new antibiotic.
<b>Transitivity</b>	Circumstance	Actor	Process: Material		<b>Goal</b>	Circumstance

**Example 5.41:** Appendix 5 – Group A – Clause 7

<b>Paragraph 3</b> Line 4	The short-term goal	is to identify	<b>the CAM practices with the greatest benefits and the fewest hazards, (...)</b>			
<b>Transitivity</b>	Actor	Process: Material		<b>Goal</b>		

**Example 5.42:** Appendix 5 – Group A – Clause 10

<b>Paragraph 5</b> Line 8	(...) and at least	two thirds of U.S. medical colleges	offer	<b>courses in CAM</b>		
<b>Transitivity</b>		Actor	Process: Material	<b>Goal</b>		

**Example 5.43:** Appendix 5 – Group A – Clause 12

<b>Paragraph 6</b> Line 9	We	want to test	<b>therapies that have a plausible basis and address some unmet need.</b>			
<b>Transitivity</b>	Actor	Process: Material		<b>Goal</b>		

**Example 5.44:** Appendix 5 – Group A – Clause 14

<b>Paragraph 14</b> Line 9	(...) and	patients	draw	freely	on	<b>many traditions</b>	at once.
<b>Transitivity</b>		Actor	[ ]			<b>Goal</b>	Circumstance
			Process: Material				

The same situation is true regarding the second *topic word*, *Integrative Medicine*, which is the **Goal** of four **material processes**: “is to spawn” (see **Example 5.45** below), “offer” (see **Example 5.46** below), “shows” (see **Example 5.47** below) and “are

launching” (see **Example 5.48** below). Notice that in two clauses (see **Example 5.46** and **Example 5.48** below) the temporal **circumstance** is made very clear: “now” as opposed to “yesterday” or “tomorrow”.

**Example 5.45:** Appendix 5 – Group B – Clause 1

<b>Paragraph 3</b> Line 7	Its larger mission	is to spawn	<b>a new kind of medicine – (...)</b>
<b>Transitivity</b>	Actor	Process: Material	<b>Goal</b>

**Example 5.46:** Appendix 5 – Group B – Clause 5

<b>Paragraph 13</b> Line 2	Though	many medical schools	<b>now</b>	offer	<b>elective courses in integrative medicine (...)</b>
<b>Transitivity</b>		Actor	<b>Circumstance</b>	Process: Material	<b>Goal</b>

**Example 5.47:** Appendix 5 – Group B – Clause 6

<b>Paragraph 13</b> Line 11	But	our faculty	shows	<b>overwhelming interest in integrative care.</b>
<b>Transitivity</b>		Actor	Process: Material	<b>Goal</b>

**Example 5.48:** Appendix 5 – Group B – Clause 8

<b>Paragraph 15</b> Line 1	Insurers, including Medicare,	are	<b>now</b>	launching	<b>small pilot projects in integrative medicine.</b>
<b>Transitivity</b>	Actor		<b>Circumstance</b>		<b>Goal</b>
			Process: Material		

From all these examples, it becomes clear that **material processes** in the verbal mode of Cover Story 1 present what has been done to both *CAM* and *Integrative Medicine*. The meaning being constructed by these **material processes** is that *CAM* and *Integrative Medicine* are nowadays the object of studies, evaluations, tests, courses and projects. In other words, *CAM* is being re-evaluated in our society, opening up the possibility of a new kind of medicine, *Integrative Medicine*, which is also being examined.

Now, in relation to **relational processes**, there is an attempt to define what *CAM* is. In three clauses, the term is the **Carrier** of descriptive **Attributes** like “*not a single*,

*unified tradition*” (see **Example 5.49** below), “*in widespread use*” (see **Example 5.50** below) and “*part of routine clinical practice*” (see **Example 5.51** below). When in the role of an **Identified**, CAM is labelled by two **Identifiers**: first, as “*practices ranging from the credible (acupuncture, chiropractic) to the laughable (coffee enemas)*” (see **Example 5.52** below) and second, as “*one thing*”, in the sense that it is easier to make CAM more efficient than to restore “*a measure of humanity to the health system*” (see **Example 5.53** below). And, finally, when CAM is the **Identifier** itself, it establishes part of “*what’s at stake*” (see **Example 5.54** below) in terms of health systems nowadays.

**Example 5.49:** Appendix 5 – Group A – Clause 1

<b>Paragraph 2</b> Line 4	<b>Complementary and alternative medicine, or CAM,</b>	is not	<b>a single, unified tradition.</b>
<b>Transitivity</b>	<b>Carrier</b>	Process: Relational	<b>Attribute</b>

**Example 5.50:** Appendix 5 – Group A – Clause 4

<b>Paragraph 2</b> Line 8	<b>The treatments</b>	are	already	<b>in widespread use, (...)</b>
<b>Transitivity</b>	<b>Carrier</b>	Process: Relational		<b>Attribute</b>

**Example 5.51:** Appendix 5 – Group A – Clause 8

<b>Paragraph 3</b> Line 6	(...) and	(is) to make	<b>them</b> (CAM practices)	<b>part of routine clinical practice.</b>
<b>Transitivity</b>		Process: Relational	<b>Carrier</b>	<b>Attribute</b>

**Example 5.52:** Appendix 5 – Group A – Clause 2

<b>Paragraph 2</b> Line 5	<b>The term</b>	covers	<b>practices ranging from the credible (acupuncture, chiropractic) to the laughable (coffee enemas).</b>	
<b>Transitivity</b>	<b>Identified</b>	Process: Relational	<b>Identifier</b>	

**Example 5.53:** Appendix 5 – Group A – Clause 13

<b>Paragraph 9</b> Line 3	But	<b>making CAM more efficient</b>	is	<b>one thing, (...)</b>
<b>Transitivity</b>		<b>Identified</b>	Process: Relational	<b>Identifier</b>

**Example 5.54:** Appendix 5 – Group A – Clause 16

Paragraph 15 Line 6	<b>What's at stake</b>	is not	just	<b>the status of some individual therapies</b>	but	the whole meaning of health care.
<b>Transitivity</b>	<b>Identified</b>	Process: Relational		<b>Identifier</b>		Identifier

The same definition process happens to *Integrative Medicine* in three **relational** clauses. The term is the **Carrier** of a qualifying **Attribute**, “*viable*” (see **Example 5.55** below); it is **Identified** as “*the exception instead of the rule*” (see **Example 5.56** below); and portrayed, in terms of centres, as being “**Possessed**” by American universities (see **Example 5.57** below).

**Example 5.55:** Appendix 5 – Group B – Clause 7

<b>Paragraph 14</b> Line 6	<b>Integrative medicine</b>	can	be	<b>viable</b>	in a small practice where patients pay as they go, (...)
<b>Transitivity</b>	<b>Carrier</b>	Process: Relational		<b>Attribute</b>	Circumstance

**Example 5.56:** Appendix 5 – Group B – Clause 4

<b>Paragraph 13</b> Line 1	Why	Is	<b>such care</b>	still	<b>the exception instead of the rule?</b>
<b>Transitivity</b>		Process: Relational	<b>Identified</b>		<b>Identifier</b>

**Example 5.57:** Appendix 5 – Group B- Clause 3

<b>Paragraph 5</b> Line 6	Today	<b>Columbia, Duke, Harvard and the University of California, San Francisco, all</b>	have	<b>centers for integrative medicine (...)</b>
<b>Transitivity</b>	Circumstance	<b>Possessor</b>	Process: Relational	<b>Possessed</b>

Thus, while **material processes** talk about the re-evaluation of *CAM* and the examination of *Integrative Medicine* as a possible new kind of medicine, the **relational processes** work on the new definitions of these two terms.



### 5.2.1.1.2. Verbal presentational meaning in Cover Story 2

In a nutshell, the verbal presentational function is fulfilled by two topics: the re-evaluation of *CAM* and the perspective of *Integrative Medicine*, which are new concepts under consideration in our society.

### 5.2.1.2. Visual analysis

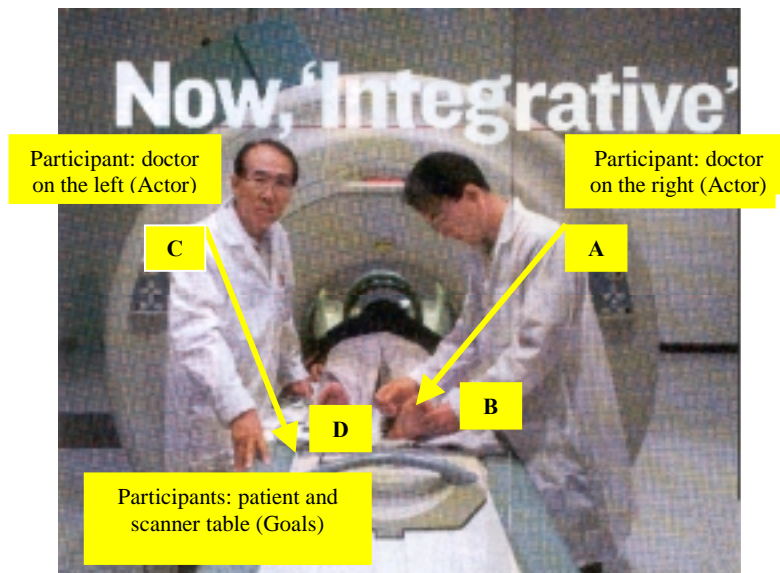
In relation to visual presentational meanings in Cover Story 2, there are four images to be analysed. The first three images are photos and the last one is a combination of a photo and a chart.

#### 5.2.1.2.1. Types of representations, processes and represented participant roles

In Image 1 (see **Figure 5.20** below), the main **represented participants** are the two doctors who are standing, and a person going inside a scanner. Vectors, which represent the visual **processes**, are formed by the arms of both doctors, establishing a **narrative representation**. The doctor on the right is the **Actor** of a **unidirectional transactional process** in which the **Goal** is the patient's foot (see **Figure 5.20** below – **Vector AB**, which represents the vectors formed by both arms). The long needle<sup>20</sup> in his right hand is the **circumstance of means** (Kress & van Leeuwen, 1996. p. 75) with which the action is executed and it forms a shorter vector towards the side of the patient's foot. Two other lighter vectors depart from a second **Actor**, the doctor on the left, again in a **unidirectional transactional process** in which the scanner table is the **Goal** (see **Figure 5.20** below – **Vector CD**, which stands for the vectors formed by both arms).

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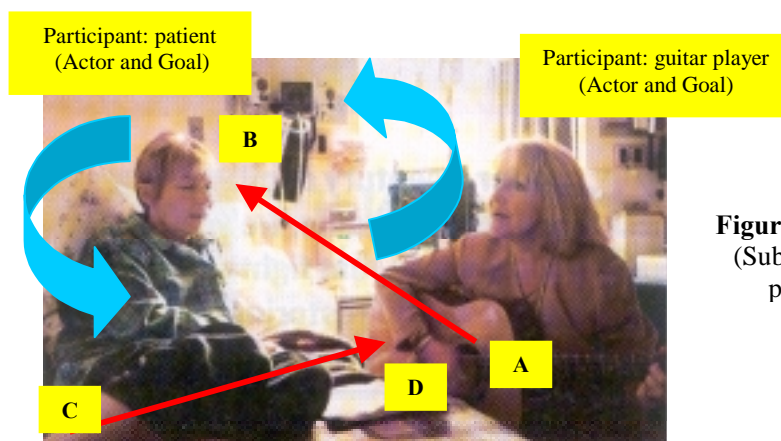
<sup>20</sup> The needle is not very clear in Image 1 because the image had to be reduced in order to fit the page layout. For a larger reproduction of this image, see *Appendix 6* – Image 1.



**Figure 5.20** –  
Cover Story 2: Image 1  
(Opening image) –  
Participants, processes  
and circumstances

Another important participant in Image 1 is the scanner machine itself. Although it stands mostly for the **locative circumstance** (Kress & van Leeuwen, 1996, p. 71) in which the **processes** take place, its deletion would represent a loss of crucial information. What makes the two previously described **processes** relevant is exactly the fact that they happen in an odd setting. The combination of the process of “acupuncture” with “a place designed for traditional medicine” is certainly puzzling. In fact, this unusual visual combination realises both concepts found in the verbal mode simultaneously: the study or re-evaluation of *CAM* (“acupuncture while going inside a scanner”) and the integration of two different philosophies (“the scanner”, standing for new technologies in traditional medicine, and “the oriental acupuncture practitioners”, personifying *CAM*, together in the same place). Therefore, in Image 1, the visual presentational function has as its main topics the re-evaluation of *CAM* and the possibility of *Integrative Medicine*.

In Image 2 (see **Figure 5.21** below), two main vectors, which represent visual processes, are formed in opposite directions<sup>21</sup>. The **representation** is again a **narrative**. One vector is made by the arm and elbow of the woman playing the guitar and it points at the patient in bed (see **Figure 5.21** below – **Vector AB**). The other vector is made by the legs and knees of the patient in bed and points at the guitar player (see **Figure 5.21** below – **Vector CD**). Thus, the process is **bi-directional transactional** and it involves two main **represented participants**: the guitar player and the patient, each of them playing both the role of **Actor** and the role of **Goal**, alternately.



**Figure 5.21** – Cover Story 2: Image 2 (Subsequent image) – Participants, processes and circumstances

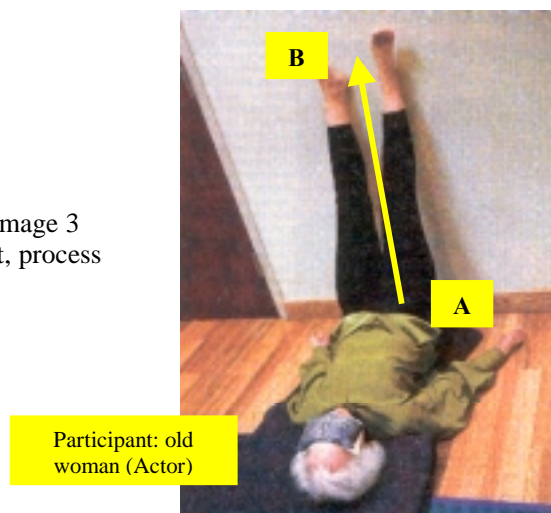
It is also interesting to notice here the kind of circular movement (see the two blue thick arrows in **Figure 5.21** above) deriving out of this sequential **bi-directional transactional process** (Kress & van Leeuwen, 1996, p. 64). That is, the movement of the vector formed by the guitar player's arm and elbow, which leads to the patient's head, seems to go down the patient's body and come out of her knees forming the second vector, which directs back to the guitar. A constant exchange goes on between the two women. The guitar player "gives" the patient music. The patient "absorbs" the

<sup>21</sup> In the case of the guitar player, there is also a **non-transactional reaction process** resulting from a vector formed by her gaze at something outside the picture frame. However, since this vector is not central to my analysis I do not discuss it here.

music and “responds” to it, initiating a new circle. Hence, the presentational topic presented via the visual mode in Image 2 is an example of *CAM*: the process of music therapy<sup>22</sup>.

Exemplification is also the visual presentational meaning constructed in Image 3 (see **Figure 5.22** below). In this photo, there is only one single **represented participant** in the role of an **Actor**: an old woman doing yoga. Her body, especially her legs, forms a subtle vector leaning to the left in a **narrative representation** (see **Figure 5.22** below – **Vector AB**). The vector is not aimed at anyone or anything, constituting a **non-transactional process**. Just like in Image 2, the visual presentational topic of Image 3 is simply another example of *CAM*, more specifically, yoga.

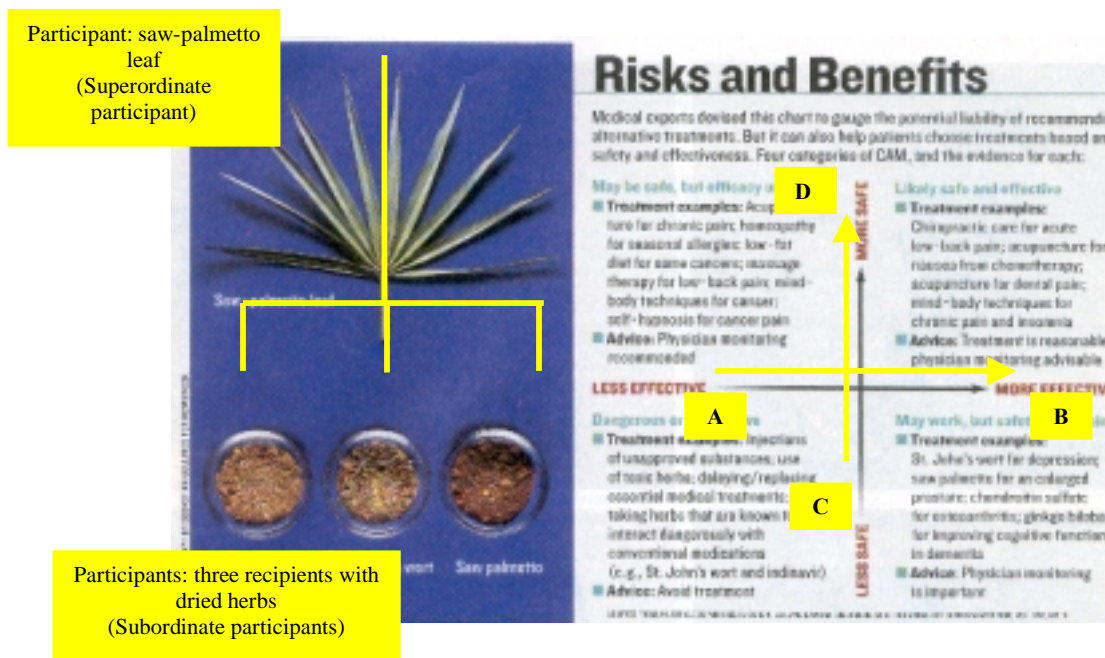
**Figure 5.22** – Cover Story 2: Image 3  
(Subsequent image) – Participant, process  
and circumstances



Finally, in Image 4 (see **Figure 5.23** below), the photo on the left shows a saw-palmetto leaf on the top and three recipients containing dried herbs made out of Ginkgo biloba, St. John’s wort and saw-palmetto below it. No vectors are formed at all. The image is a **conceptual representation** and the **process** is **classificational**. The four represented participants are organised in a **single-levelled overt taxonomy** where the **Superordinate participant** is the plant in its natural state, and the **Subordinate**

<sup>22</sup> Notice that again in Image 2 the circumstances in which the process takes place is that of a conventional hospital.

**participants** are the three recipients with dried chopped herbs (see the yellow tree in **Figure 5.23** below). Such a choice for arranging the participants, however, may be confusing since one can have the mistaken impression that the three herbs are made out of the same plant (saw-palmetto leaf). It seems that here the producers' original intention was, in fact, to establish a "natural state – prepared herbs" hierarchy.



**Figure 5.23** – Cover Story 2: Image 4 (Subsequent image) – Participants, processes and circumstances

To the right of this **classificational** image, there is a chart containing verbal information on the risks and benefits of *CAM* treatments (see **Figure 5.23** above). Two vectors represented by arrows, one vertical and the other horizontal, form four quadrants and the information placed in each of them is related to four verbal **participants**: “*less effective*”, “*more effective*”, “*less safe*” and “*more safe*” (see **Figure 5.23** above – **Vector AB** and **Vector CD**). Two **unidirectional transactional processes** take place: one from the **Actor** “*less effective*” to the **Goal** “*more effective*” on the horizontal axis and another from the **Actor** “*less safe*” to the **Goal** “*more safe*” on the vertical axis.

Therefore, the visual presentational topic of Image 3 is a combination of information on the origins of herbs (**Figure 5.23** – photo) and on the safety and effectiveness of these herbs (**Figure 5.23** – chart). In other words, Image 3 also presents another example of *CAM*: herbs.

#### 5.2.1.2.2. Visual presentational meaning in Cover Story 2

To sum up, taking into consideration all the individual meanings constructed by the four images in Cover Story 2, it is possible to say that the visual presentational function is fulfilled by the two topics “re-evaluation of *CAM*” and “the possibility of *Integrative Medicine*”, already seen in the verbal mode, and by examples of *CAM* (music therapy, yoga and herbs). Since the use of herbs is well-known by interpreters as an example of *CAM* (see this chapter - 5.2.3.2.1. *Types of compositions: centre-margin, left-right or top-bottom*), some new information about its risks and benefits is also introduced as part of the topics being presented.

#### 5.2.1.3. Summary of presentational meanings in Cover Story 2

**Table 5.4** summarises the verbal and visual presentational meanings in Cover Story 2.

Semiotic Function	Modes	
	Verbal Meaning	Visual Meaning
<b>Presentational</b>	The re-evaluation of <i>CAM</i> and the possibility of <i>Integrative Medicine</i> .	The re-evaluation of <i>CAM</i> , the possibility of <i>Integrative Medicine</i> and examples of <i>CAM</i> .

**Table 5.4** – Summary of the presentational meanings in Cover Story 2

#### 5.2.2. Orientational function – verbal and visual analyses

To reveal how the producer-interpreter relationship is verbally and visually constructed in Cover Story 2 is, again, the main aim of this second section of analysis. Here I look at the Modality system (Mood and Modalisation) for the verbal mode and at

the Interactive system (contact, social distance and attitude) for the visual mode, exploring the ways in which the text and the images fulfil the orientational function. Remember that all the operational terms used in the analyses are written in bold and that their definitions can be found in *Chapter 2 – 2.3. The orientational function realised in the verbal and visual modes* (see pp. 25-34).

### 5.2.2.1. Verbal analysis

#### 5.2.2.1.1. Subject/Finite pattern and modal Operators

Except for one clause (see *Appendix 5 – Group B – Clause 4*), all clauses selected for analysis in Cover Story 2 follow the pattern “**Subject** before **Finite**”, realising the **declarative Mood**. Like in Cover Story 1, such a finding is already expected since the role assumed by the producers in the genre of cover stories is that of “giving information”. The only difference is that, this time, the commodity they give to their interpreters is “information about *CAM* and *Integrative Medicine*”. Nevertheless, when checking Cover Story 2 in its entirety one may notice that the exception previously pointed out is, in fact, part of a group of 4 questions<sup>23</sup> distributed throughout the verbal mode (see *Appendix 4 - Paragraph 1 - Line 11, Paragraph 10 - Lines 1 and 2, and Paragraph 13 – Line 1*). All these questions perform a specific role regarding the producer-interpreter relationship.

The first question, for instance, “*Why should people use just one modality?*” (see *Appendix 4 - Paragraph 1 - Line 11*), is not actually part of the producers’ voice but is positioned right at the end of the first paragraph as if inviting interpreters to focus on one of the article’s central topics: the possibility of *Integrative Medicine*. The next two questions come together at the beginning of the tenth paragraph. “*Can a system built on one paradigm accommodate another?*” and “*Is there room for care and compassion*

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<sup>23</sup> Although there is another question in Paragraph 11 - Line 2, it is part of a narrative being introduced and it does not play a direct role in the producer-interpreter relationship.

*within science-based medicine?*”(see *Appendix 4* – Paragraph 10 – Lines 1 and 2) are based on a great deal of what has been said in the former paragraphs. Here producers anticipate the interpreters’ line of thought, but instead of answering the two queries by themselves, they introduce a narrative from which interpreters can make their own conclusions.

Finally, in the question “*Why is such care still the exception instead of the rule?*” (see *Appendix 4* – Paragraph 13- Line 1), producers again predict one of the interpreters’ possible questions but do not answer it completely. The producers limit themselves to presenting two “parts” of the problem in paragraphs 13 (“training”) and 14 (“health plans”), leaving space for other contributions (see *Appendix 4* – Paragraphs 13 and 14). Hence, in terms of **Mood**, the fact that producers use other people’s voices to propose questions, as well as the fact that the questions they propose are not answered in a straightforward manner, indicates a less imperative position of “sending” messages (Kress & van Leeuwen, 1996, p. 120). The producer-interpreter relationship is, in this case, one in which the interpreters are invited to reflect on questions based on the information given by the producers.

Such a less imperative position is also reinforced by the frequent use of **modal Operators** in Cover Story 2. Although in the selected clauses there is just one instance where a **modal Operator** is part of the **Mood** (see *Appendix 5* – Group B – Clause 7), in the whole article there are around 31 instances<sup>24</sup>. **Modal Operators** such as *could*, *would*, *should*, *may* and *will* constantly remind the interpreters of the uncertainty of the topics (“*CAM is being re-evaluated*” and “there is a *possibility of Integrative Medicine*”), as does the producers’ voice itself, promoting reflection of the topics.

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<sup>24</sup> *Appendix 4*: Paragraph 1 - Lines 2, 3, 8, 10, 11; Paragraph 3 - Lines 4, 9, 10, 11; Paragraph 7 - Lines 4, 8, 9, 11; Paragraph 8 - Lines 7, 11; Paragraph 9 - Lines 2, 8, 9, 11; Paragraph 10 - Lines 1, 2; Paragraph 11 - Lines 3, 4, 5, 6; Paragraph 13 - Lines 8, 12; Paragraph 14 - Line 6; Paragraph 15 - Lines 1, 4, 5.



### 5.2.2.1.2. Types of modal Adjuncts

Within the selected clauses for analysis, there are, in total, five **modal Adjuncts**. Two of them are **mood Adjuncts** indicating “time”, and the other three are **mood Adjuncts** indicating “degree”, “manner” and “intensity” (Unsworth, 2001, p. 55). There are no **comment Adjuncts** at all in Cover Story 2. Consequently, the producers’ voice tends to be more discrete within the text. Nevertheless, the analysis of at least four of the **modal Adjuncts** encountered can reveal a few general aspects regarding the producers’ position.

In the case of the two **mood Adjuncts** indicating time, the producers emphasise the fact that *CAM* treatments are now part of our present reality by using the **mood Adjunct** “*already*” (see **Example 5.58** below) and, to a certain extent, show some criticism of the fact that *Integrative Medicine* continues to be an exception nowadays by using the **modal Adjunct** “*still*” (see **Example 5.59** below). Also, when using the **mood Adjunct** of degree “*thoroughly*”, producers imply the idea that if *CAM* therapies were indeed completely evaluated, we would know that they are effective (see **Example 5.60** below). And, finally, when using the **mood Adjunct** of intensity “*just*”, the producers make us understand that the re-evaluation of *CAM* therapies is only part of a greater change; a change in the concept of what health care can mean (see **Example 5.61** below).

**Example 5.58:** Appendix 5 – Group A – Clause 4

<b>Paragraph 2</b> Line 8	The treatments	are	<b>already</b>	in widespread use, (...)
<b>Modality</b>	Subject	Finite/Predicator	<b>Modal Adjunct</b>	Circumstantial Adjunct

**Example 5.59:** Appendix 5 – Group B – Clause 4

<b>Paragraph 13</b> Line 1	Why	is	such care	<b>still</b>	the exception instead of the rule?
<b>Modality</b>	Wh-Adjunct	Finite/Predicator	Subject	<b>Modal Adjunct</b>	Complement

**Example 5.60:** Appendix 5 – Group A – Clause 3

<b>Paragraph 2</b> Line 6	Because	few of these therapies	have	been	<b>thoroughly</b>	evaluated	in controlled studies, (...)
<b>Modality</b>	Conjunctive Adjunct	Subject	Finite	<b>Modal Adjunct</b>			Circumstantial Adjunct
				Predicator			

**Example 5.61:** Appendix 5 – Group A – Clause 16

<b>Paragraph 15</b> Line 6	What's at stake	is not	<b>just</b>	the status of some individual therapies	but	the whole meaning of health care.
<b>Modality</b>	Subject	Finite /Predicator	<b>Modal Adjunct</b>	Complement	Conjunctive Adjunct	Complement

Another instance in which the presence of the producers' voice can be felt is in the use of the pronoun "we" in paragraphs 2 and 3 (see *Appendix 4*). By using this pronoun right at the beginning of Cover Story 2, producers initially put themselves in the position of their interpreters, for example, in "*We make more visits to non-conventional healers (some 600 million a year) than we do to M.D.s, and we spend more of our own money for the privilege – about \$ 30 billion a year by recent estimates*" (see *Appendix 4* - Paragraph 2 – Lines 2, 3 and 4) and in "*We'll have one health system instead of two, and healers of every stripe will work together being guided by science*" ( see *Appendix 4* - Paragraph 3 – Lines 10 and 11). Although the pronoun itself is not present in any of the following paragraphs, it creates an initial common ground for both producers and interpreters. From this ground new information is introduced and, later on, the questions previously discussed replace the pronoun's role.

**5.2.2.1.3. Verbal orientational meaning in Cover Story 2**

To summarise, the verbal orientational function is fulfilled by the construction of a well-balanced producer-interpreter relationship. Despite the fact that the producers are "giving" information to the interpreters, this information is modalized and the producers

put themselves in the same position as the interpreters, inviting them to reflect on the re-evaluation of *CAM* and the possibility of *Integrative Medicine*.

### 5.2.2.2. Visual analysis

Like in the visual orientational analysis of Cover Story 1, the very first orientational meaning constructed by images in Cover Story 2 is that of “reality” since most visuals in *Newsweek* are photos that follow the dominant *naturalistic coding orientation* (see Chapter 3 - 3.2.2.3. *The predominance of photos in Newsweek*). In the case of Cover Story 2, “true information” is a common aspect of the four *naturalistic* photos present in the article.

#### 5.2.2.2.1. Types of images: offer or demand

There are two distinct groups regarding the visual **system of contact**. Image 1 is clearly a **demand image** whereas Image 2, Image 3 and Image 4 are **offer images**. In Image 1 (see **Figure 5.24** below), the interpreters are faced with the direct gaze of the represented participant on the left, demanding them to engage on an imaginary social response. The nature of such a response is given by his serious, almost austere, facial expression. That is, the represented participant “demands” the interpreters to take the topics being presented (the re-evaluation of *CAM* and the possibility of *Integrative Medicine*) seriously.



**Figure 5.24** – Cover Story 2: Image 1 (Opening image) – Demand image: the represented participant looks at the interpreters.

The other three images, Images 2, 3 and 4 (see **Figure 5.25**, **Figure 5.26** and **Figure 5.27** below), are completely different from Image 1. In none of them the represented participants look directly at the interpreters. The examples of *CAM*, “music therapy”, “yoga” and “herbs”, are simply offered to the interpreters.



**Figure 5.25** – Cover Story 2: Image 2 (Subsequent image) – Offer image: no represented participants look at the interpreters.



**Figure 5.26** – Cover Story 2: Image 3 (Subsequent image) – Offer image: no represented participants look at the interpreters.



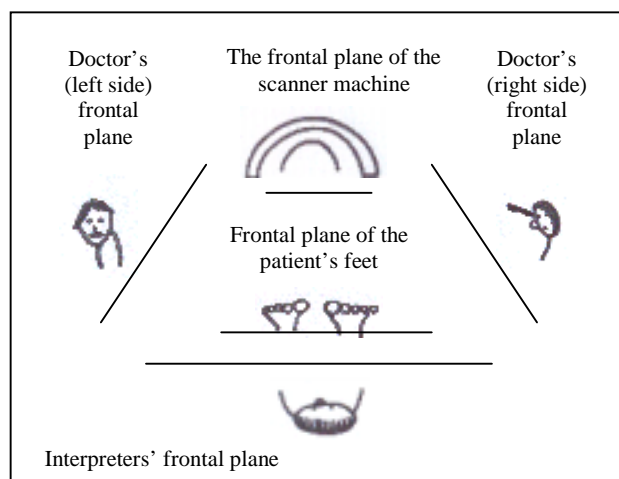
**Figure 5.27** – Cover Story 2: Image 4 (Subsequent image) – Offer image: no represented participants look at the interpreters.

Thus, seriousness is visually demanded from the interpreters at the initial presentation of the topics of Cover Story 2 (the re-evaluation of *CAM* and the possibility of *Integrative Medicine*), and in this atmosphere, examples of *CAM* are visually offered to the interpreters as well.

#### 5.2.2.2.2. Types of shot angles: vertical and horizontal angles

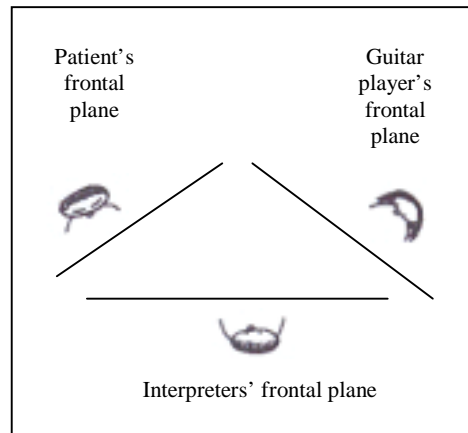
Regarding the vertical angle, Image 1 and Image 2 are **shot at eye-level**, showing equality between the represented participants and the interpreters (see **Figure 5.24** and **Figure 5.25** above). In fact, in Image 1 the **eye-level shot** combined with the “demand” look even gives the impression that the interpreters are supposed to take the empty position at the edge of the scanner table, joining in the processes being represented. The situation is different in Image 3 and Image 4, which were **shot at a high angle** (see **Figure 5.26** and **Figure 5.27** above), leaving interpreters in the position of powerful “invisible onlookers” (Unsworth, 2001, p. 95). Therefore, while the interpreters are positioned on equal terms with the represented participants regarding the topics presented (the re-evaluation of *CAM* and the possibility of *Alternative Medicine* – Image 1) and “music therapy” (Image 2), they are powerful observers in relation to two examples of *CAM*: “yoga” (Image 3) and “herbs” (Image 4).

Now, taking into consideration the horizontal angle in Image 1, the only planes that run parallel to that of the interpreters are the planes of the scanner machine and of the patient’s feet (see **Figure 5.28** below). Thus, interpreters are expected to have some degree of **involvement** with the fact that “acupuncture is going on inside the scanner” (the re-evaluation of *CAM*) but not really with the represented participants who perform the processes (doctors or acupuncture practitioners).



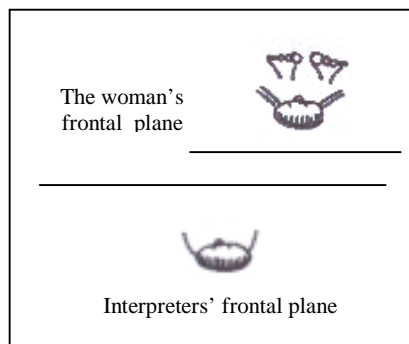
**Figure 5.28** – Cover Story 2: Image 1 (Opening image) – Detachment: the two doctors’ frontal planes and the interpreters’ frontal plane are not parallel. Involvement: both the frontal planes of the machine and the patient’s feet are parallel to the frontal plane of the interpreters.

In Image 2, the frontal planes of the represented participants are never totally parallel to that of the interpreters, realising **detachment** (see **Figure 5.29** below). Consequently, in this image, the interpreters are not expected to get involved with the patient in bed or with the guitar player.

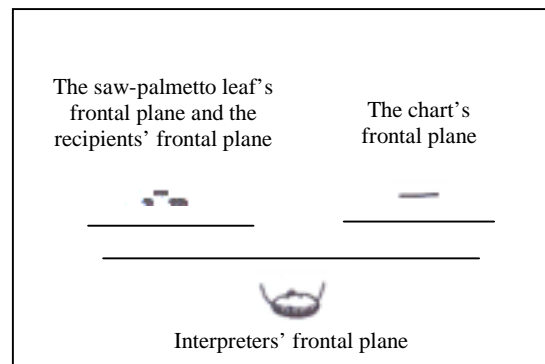


**Figure 5.29** – Cover Story 2: Image 2 (Subsequent image) – Detachment: the represented participants' frontal plane and the interpreters' frontal plane are not parallel.

And, finally, in Image 3 and Image 4, the frontal planes of the represented participants and the frontal plane of the interpreters are all parallel, signifying **involvement** (see **Figure 5.30** and **Figure 5.31** below). However, in Image 3, due to the woman's position, what interpreters are really faced with is the top of her head and her legs (see **Figure 5.26** above), minimising the degree of **involvement** in this image. The same situation occurs in Image 4 where the **high angle** previously discussed diminishes the degree of **involvement** in the image, giving the impression that the planes are parallel only in order to facilitate the interpreters' observation.



**Figure 5.30** – Cover Story 2: Image 3 (Subsequent image) – Involvement: The woman's frontal plane and the interpreters' frontal plane run parallel.



**Figure 5.31** – Cover Story 2: Image 4 (Subsequent image) – Involvement: the frontal planes of all represented participants and the interpreters' frontal plane run parallel.

### **5.2.2.2.3. Types of distance: at what distance represented participants are portrayed**

There are basically two types of distances in the images of Cover Story 2: **far personal distance** and **close social distance**. As already presented, in the first type of distance, **far personal distance**, represented participants are shown from their waists up and in the second type, **close social distance**, their whole figures are shown. In Image 1, the two doctors are portrayed at **far personal distance** (see this chapter - **Figure 5.24** on p. 125) and the same is true for the guitar player in Image 2 (see this chapter - **Figure 5.25** on p. 126). Interpreters see these represented participants from their waists up and therefore are expected to feel a bit close to them (not like a friend but not impersonally). All the other represented participants in Image 2 (the patient), Image 3 and Image 4 are depicted at **close social distance** since interpreters can see their whole figures (see this chapter - **Figure 5.25**, **Figure 5.26** and **Figure 5.27** on p. 126). This depiction puts represented participants in a position of being contemplated, where there is not much interaction (they should be seen impersonally by the interpreters).

### **5.2.2.2.4. Visual orientational meaning in Cover Story 2**

In conclusion, taking into consideration all four images in Cover Story 2, it is possible to say that the visual orientational function is fulfilled in two ways: by demanding seriousness from the interpreters regarding the true topics presented (the re-evaluation of *CAM* and the possibility of *Integrative Medicine*), and by expecting detachment from the interpreters regarding the true examples of *CAM*.

### **5.2.2.3. Summary of the orientational meanings in Cover Story 2**

**Table 5.5** below revises the presentational meanings seen previously and summarises the orientational meanings just discussed.

Semiotic Functions	Modes	
	Verbal Meanings	Visual Meanings
<b>Presentational</b>	The re-evaluation of <i>CAM</i> and the possibility of <i>Integrative Medicine</i> .	The re-evaluation of <i>CAM</i> , the possibility of <i>Integrative Medicine</i> and examples of <i>CAM</i> .
<b>Orientalional</b>	A well-balanced producer-interpreter relationship: interpreters are invited to reflect on the topics.	Seriousness regarding the true topics and detachment regarding the true examples of <i>CAM</i> are expected from interpreters.

**Table 5.5** – Summary of the presentational and orientational meanings in Cover Story 2

### 5.2.3. Organisational function – verbal and visual analysis

Lastly, in the analysis of the organisational function, I investigate the verbal and visual structural units communicated in Cover Story 2. More specifically, I analyse the Theme system in the verbal mode, and the Compositional system (information value, salience and framing) in the visual mode. As in all the other sections, the operational terms used in the analyses are written in bold and their definitions can be found in *Chapter 2 – 2.4. The organisational function in the verbal and visual modes* (see pp. 35-41).

#### 5.2.3.1. Verbal analysis

##### 5.2.3.1.1. Elements that take Theme or Rheme positions

Among the 24 elements that take the **Theme position** in the selected clauses of Cover Story 2, two are the most frequent: terms referring to *CAM* or *Integrative Medicine* (9x) and expressions related to the idea of “people” or “institutions” (8x). In the case of the terms, *CAM* and *Integrative Medicine* are always the point of departure for **Rhemes** which up-date the interpreters’ knowledge about what these terminologies stand for nowadays. For instance, regarding *CAM*, the interpreters learn that it “*is not a single, unified tradition*” (see **Example 5.62** below), but that it ranges from the credible to the laughable (see **Example 5.63** below), that few *CAM* therapies have been thoroughly evaluated (see **Example 5.64** below), that *CAM* treatments “*are already in*



widespread use” (see **Example 5.65** below) and much more (see also *Appendix 5 – Group A – Clauses 9, 13 and 15*). The same happens to *Integrative Medicine*. The interpreters learn that *Integrative Medicine* “employs the rigor of modern science without being constrained by it” (see **Example 5.66** below) and that it can be “viable in a small practice where patients pay as they go” (see **Example 5.67** below).

**Example 5.62:** Appendix 5 – Group A – Clause 1

<b>Paragraph 2</b> Line 4	<b>Complementary and alternative medicine, or CAM,</b>	is not	a single, unified tradition.
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>	

**Example 5.63:** Appendix 5 – Group A – Clause 2

<b>Paragraph 2</b> Line 5	<b>The term</b>	covers	practices ranging from the credible (acupuncture, chiropractic) to the laughable (coffee enemas).
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>	

**Example 5.64:** Appendix 5 – Group A – Clause 3

<b>Paragraph 2</b> Line 6	Because	<b>few of these therapies</b>	have	been	thoroughly	evaluated	in controlled studies, (...)
<b>Theme</b>	Textual Theme	<b>Topical Theme</b>	<b>Rheme</b>				

**Example 5.65:** Appendix 5 – Group A – Clause 4

<b>Paragraph 2</b> Line 8	<b>The treatments</b>	are	already	in widespread use, (...)
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>		

**Example 5.66:** Appendix 5 – Group B – Clause 2

<b>Paragraph 3</b> Line 7	<b>(...) an integrative medicine that</b>	employs	the rigor of modern science without being constrained by it.
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>	

**Example 5.67:** Appendix 5 – Group B – Clause 7

<b>Paragraph 14</b> Line 6	<b>Integrative medicine</b>	can	be	viable	in a small practice where patients pay as they go, (...)
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>			

In the case of the second element, expressions related to the idea of “people” or “institutions” are the point of departure for **Rhemes** which illustrate actions and reactions towards *CAM* or *Integrative Medicine*. In other words, these **Rhemes** define the interaction between various “people” and *CAM* or *Integrative Medicine*. For instance, “*the public*” is said to believe in *CAM* treatments (see **Example 5.68** below), “*two thirds of U.S. medical colleges*” offer courses in *CAM* (see **Example 5.69** below), researchers (“*we*”) want to examine *CAM* therapies with a plausible basis, and which address some unmet need (see **Example 5.70** below), “*patients*” drawn freely on *CAM* traditions (see **Example 5.71** below), “*insurers*” are launching small pilot projects in *Integrative Medicine* (see **Example 5.72** below) and many others (see also Appendix 5 – Group A – Clause 11 and Group B – Clauses 5 and 6).

**Example 5.68:** Appendix 5 – Group A – Clause 5

<b>Paragraph 2</b> Line 9	(...) and	<b>the public</b>	believes	in	them
<b>Theme</b>	Textual Theme	<b>Topical Theme</b>	<b>Rheme</b>		

**Example 5.69:** Appendix 5 – Group A – Clause 10

<b>Paragraph 5</b> Line 8	(...) and at least	<b>two thirds of U.S. medical colleges</b>	offer	courses in CAM	
<b>Theme</b>	Textual Theme	<b>Topical Theme</b>	<b>Rheme</b>		

**Example 5.70:** Appendix 5 – Group A – Clause 12

<b>Paragraph 6</b> Line 9	<b>We</b>	want to test	therapies that have a plausible basis and address some unmet need.		
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>			

**Example 5.71:** Appendix 5 – Group A - Clause 14

<b>Paragraph 14</b> Line 9	(...) and	<b>patients</b>	draw	freely	on	many traditions	at once.
<b>Theme</b>	Textual Theme	<b>Topical Theme</b>	<b>Rheme</b>				

**Example 5.72:** Appendix 5 – Group B – Clause 8

<b>Paragraph 15</b> Line 1	<b>Insurers, including Medicare,</b>	are	now	launching	small pilot projects in integrative medicine.
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>			

It is also interesting to point out here that except for one clause (see *Appendix 5 – Group B – Clause 4*), all **Themes** in the selected clauses are **topical**. Some of them are preceded by **textual Themes**, but there is no presence of **interpersonal Themes** whatsoever. In two situations the **topical Themes** are **marked**, both of them being **circumstances**. “*At many of the country’s leading hospitals and research institutions*” is a **circumstance** in a **marked Theme position** which legitimises the fact that herbs, acupuncture, tai chi and biofeedback are being seriously studied (see **Example 5.73** below) and “*Today*” is another **circumstance** in **marked Theme position** that emphasizes the idea that *Integrative Medicine* is part of our present (see **Example 5.74** below).

**Example 5.73:** Appendix 5 – Group A – Clause 6

<b>Paragraph 3</b> Line 2	<b>At many of the country’s leading hospitals and research institutions,</b>	conventionally trained physicians	are	studying	herbs, acupuncture, tai chi and biofeedback	as rigorously as they would a new antibiotic.
<b>Theme</b>	<b>Marked Topical Theme</b>	<b>Rheme</b>				

**Example 5.74:** Appendix 5 – Group B – Clause 3

<b>Paragraph 5</b> Line 6	<b>Today</b>	Columbia, Duke, Harvard and the University of California, San Francisco, all	have	centers for integrative medicine (...)
<b>Theme</b>	<b>Marked Topical Theme</b>	<b>Rheme</b>		

Comparing all these observations on the **Theme system** to the organisation of Cover Story 2 as a whole, it is possible to say that there is a constant interplay throughout the verbal mode between the **Theme** “people” and the two kinds of medicine. Various people’s interactions with and reactions to *CAM* or *Integrative*

*Medicine* are described in different paragraphs mingled with definitions of the terms and their history. In paragraphs 1, 10, 11 and 12 of Cover Story 2, two main narratives take place (see *Appendix 4*). One narrative reports on the impact of *CAM* in the professional life of a doctor (see *Appendix 4 – Paragraph 1*), whereas the other narrative tells about a patient’s life experience undergoing *CAM* treatments (see *Appendix 4 - Paragraphs 10, 11 and 12*). In another instance, the use of *CAM* treatments by Americans nowadays is described (see *Appendix 4 – Paragraph 2*) as well as the medical establishment’s response to *CAM* and its search for *Integrative Medicine* (see *Appendix 4 -Paragraph 3*). Also, the story of Dr. David Eisenberg’s wake-up call to “*adopt a more proactive posture on CAM*” is presented (*Appendix 4 - Paragraphs 4 and 5*) along with the opposition made by some groups (see *Appendix 4 -Paragraph 6*). Finally, in paragraphs 7 and 8 the means by which researchers are evaluating *CAM* are discussed and, in paragraphs 13, 14 and 15, some actions taken by different organisations in order to adapt to the advent of *Integrative Medicine* are considered (see *Appendix 4*). Therefore, the different people’s interaction with the two kinds of medicine has an important organisational role in the verbal mode.

#### **5.2.3.1.2. Verbal organisational meaning in Cover Story 2**

In a nutshell, in the verbal mode information is organised by means of what health professionals, patients, researchers, the American people, groups and organisations have experienced so far in relation to *CAM* and *Integrative Medicine*. That is, the verbal organisational function is fulfilled by the interaction between *CAM/Integrative Medicine* and “people” at different social structures, leading to new definitions of the terms in our present society.

### 5.2.3.2. Visual analysis

#### 5.2.3.2.1. Types of composition: centre-margin, left-right or top-bottom

In terms of the organisational meanings realised by the visual mode, the four images in Cover Story 2 can be divided into two groups according to their **information value**. Image 1 and Image 3 are **centre-margin** while Image 2 and Image 4 are **left-right**. The most important piece of information in Image 1 (see **Figure 5.32** below) is the fact that “acupuncture is going inside the scanner”. Not only are the scanner machine and the patient positioned right in the middle of the image, but also all vectors formed by the doctors’ arms guide the interpreters’ eyes to it. In Image 3, the situation is similar (see **Figure 5.33** below). Although the woman is not positioned exactly at the centre of the photo, the bareness of the room and the subtle vectors formed by her legs make interpreters see the activity “yoga” as the most relevant piece of information.



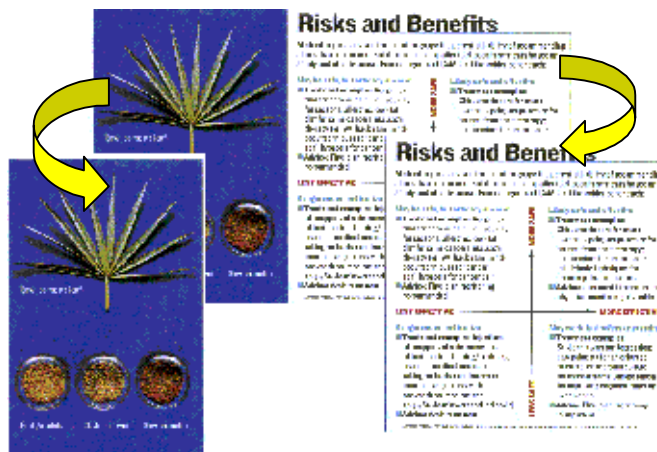
**Figure 5.32** – Cover Story 2: Image 1 (Opening image) – Centre-margin composition: “acupuncture going into the scanner” is the nucleus of information.



**Figure 5.33** – Cover Story 2: Image 3 (Subsequent image) – Centre-margin composition: “yoga” is the nucleus of information.

In Image 2 and Image 4, the **left-right** organisation determines “the patient in bed” and “the herbs” as being **Given** information since they are positioned on the left, whereas “the guitar player” and “the chart” are established as **New** or the main pieces of information since they are positioned on the right (see **Figure 5.34** and **Figure 5.35** below). In other words, “music therapy” and the risks and benefits of “herbs” are the most important pieces of information for the interpreters.

**Figure 5.34** – Cover Story 2: Image 2 (Subsequent image) – Left-right composition: The patient stands for **Given** information and the guitar player for **New**.

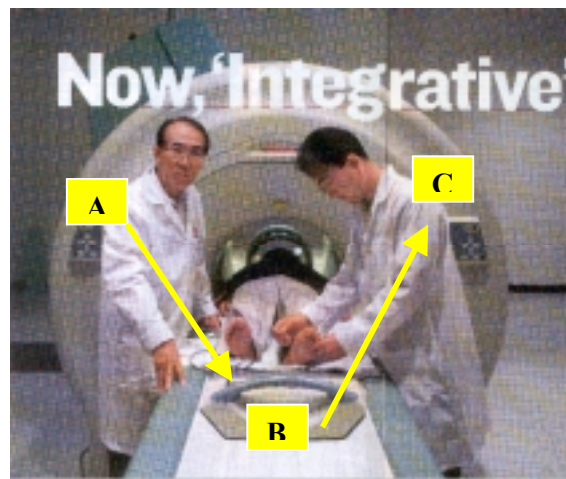


**Figure 5.35** – Cover Story 2: Image 4 (Subsequent image) – Left-right composition: The herbs stand for **Given** information and the chart for **New**.

#### 5.2.3.2.2. Salient elements

Now, regarding **salience**, each image has its own distinctive element. In Image 1, the most salient represented participant is the doctor on the left who is looking directly at the interpreters. His **size** and the **whiteness** of his clothes along with his grim stare, leave no way out: the interpreters are forced to him as a first impression. After

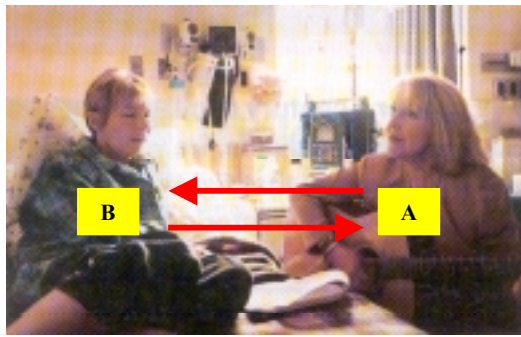
responding to such an implacable look, the interpreters' eyes slide down following the vectors formed by his arms to the central pieces of information: "acupuncture" and "the scanner machine"(see **Figure 5.36** below – **Vector AB**). Then they go up again following the other doctor's arms and finally meeting the title, "*Now, 'Integrative' Care*"<sup>25</sup> (see **Figure 5.36** below – **Vector BC**). Notice how the rounded shape of the scanner machine in the background facilitates the circular reading movement.



**Figure 5.36** – Cover Story 2:  
Image 1  
(Opening image) –  
Salient elements creating a visual path

Both of the represented participants in Image 2 have the same **salience** since there are no big differences in **size**, **colour** or their **position** on the planes (see **Figure 5.37** below). The interpreters probably start reading the patient first because it is **given** information and then move on to the guitar player, in a movement similar to that of watching a tennis match ("patient-guitar player", "guitar player-patient" and so forth – see **Figure 5.37** below – **Vector AB** and **Vector BA**).

<sup>25</sup> Notice that in the reproduction of the photo part of the title is omitted. If it were included, the image would have been smaller, compromising its definition. The whole title is "*Now, 'Integrative' Care*".



**Figure 5.37** – Cover Story 2:  
Image 2  
(Subsequent image) –  
Salient elements creating a visual path

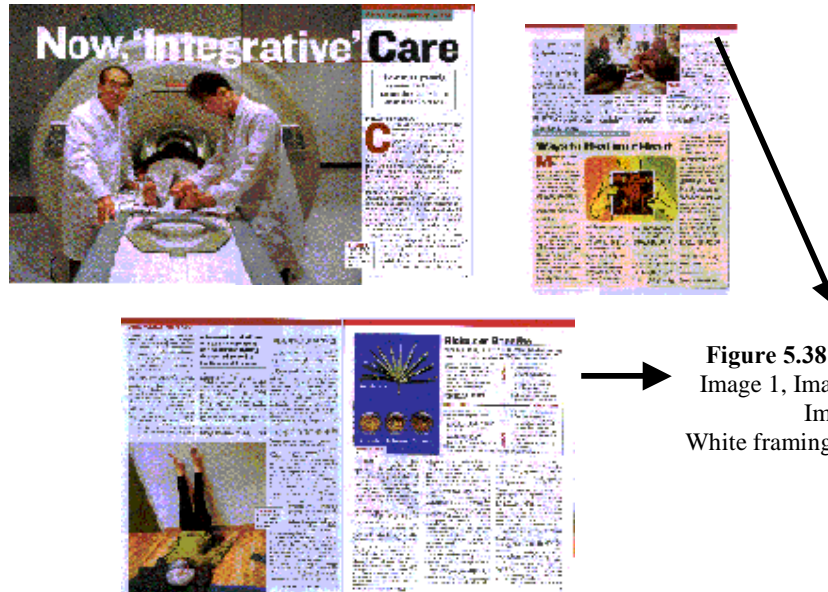
In Image 3, the only represented participant is the most salient element. Due to the lack of more appealing visual elements, the woman doing yoga attracts the interpreters' eyes immediately (see this chapter - **Figure 5.33** on p. 135). After looking at her, interpreters may scan the room, but they constantly refer back to her. And in Image 4, although the deep blue background of the photo on the left may initially draw the interpreters' attention, the **size** of the chart and the **weight** of its title makes it at least as salient as the photo (see this chapter - **Figure 5.35** on p. 136). Also, the fact that the chart is positioned as **new** information contributes to its **salience**. Consequently, interpreters are expected to probably look first at the photo but to concentrate more attention on the chart.

#### 5.2.3.2.3. The use of framing

Finally, in terms of **framing**, all images in Cover Story 2 are kept apart from the verbal text by means of **white space** (see **Figure 5.38** below). Even in the case of Image 4 (see **Figure 5.35** above), the **different background colours** of the photo and the chart clearly separate them. Such evident use of framing indicates the different roles played by the two modes in the construction of Cover Story 2. Despite the fact that both modes initially carry out the realisation of the article's central topics (the re-evaluation of *CAM* and the possibility of *Integrative Medicine*), while the visual mode is much more concerned in guaranteeing a serious response from interpreters and providing examples



of *CAM*, the verbal mode concentrates on a more balanced producer-interpreter relationship and on the interrelation between the two types of medicine and “people” at different social structures.



**Figure 5.38 – Cover Story 2:**  
Image 1, Image 2, Image 3 and  
Image 4 -  
White framing around all images

#### 5.2.3.2.4. Visual organisational meaning in Cover Story 2

In conclusion, the visual organisational function is fulfilled by the construction of the following statement: that interpreters should seriously consider the possibility of *Integrative Medicine* through the “detached” observation of *CAM* examples such as “music therapy”, “yoga” and the risks and benefits of “herbs”.

#### 5.2.3.3. Summary of organisational meanings in Cover Story 2

**Table 5.6** below presents all the findings regarding presentational and orientational meanings previously seen and summarises the organisational meanings just discussed.

Semiotic Functions	Modes	
	Verbal Meanings	Visual Meanings
<b>Presentational</b>	The re-evaluation of <i>CAM</i> and the possibility of <i>Integrative Medicine</i> .	The re-evaluation of <i>CAM</i> , the possibility of <i>Integrative Medicine</i> and examples of <i>CAM</i> .
<b>Orientalional</b>	A well- balanced producer-interpreter relationship: interpreters are invited to reflect on the topics.	Seriousness regarding the true topics and detachment regarding the true examples of <i>CAM</i> are expected from interpreters.
<b>Organisational</b>	The relationship of the two types of medicine and various “people”, leading to new definitions of the terms: <i>CAM</i> and <i>Integrative Medicine</i> .	The serious consideration of <i>Integrative Medicine</i> through the observation of <i>CAM</i> examples.

**Table 5.6** – Summary of the presentational , orientational and organisational meanings in Cover Story 2

### 5.3. Concluding remarks on the micro analysis – part one: the verbal and the visual modes and the three semiotic functions

The micro analysis of the two cover stories reveals, first of all, that by means of their specific systems, each mode fulfils the three semiotic functions constructing singular functional meanings. That is, there is not a mode which is dominant in the construction of the functional meanings and another which acts only as a repetitive complement. In fact, although there is quite some repetition, for instance, between verbal and visual orientational meanings in Cover Story 1 (see this chapter – 5.1.2. *Orientalional function – Verbal and visual analysis*), and verbal and visual presentational meanings in Cover Story 2 (see this chapter – 5.2.1. *Presentational function – Verbal and visual analysis*), what the text and the images realise in the two Cover Stories is never exactly the same. As Kress (cited in Unsworth, 2001, p. 10) has already pointed out, “the contemporary integrative use of the visual and the verbal has produced a new code of writing *and* image, in which information is carried differentially by the two modes”. In the two Cover Stories selected for the micro

analysis, verbal and visual modes are equally informative, constructing distinct functional meanings.

A second interesting point in relation to the micro analysis is the flexibility of both modes when constructing the main functional meanings. Neither of the modes seems to be deployed to construct only one specific kind of functional meaning. On the contrary, the two modes seem to be flexible. For example, while in Cover Story 1 the main orientational functional meaning is constructed by the verbal mode, the voice of the producers being the strongest orientational meaning in the article (see this chapter – *5.1.2.1. Verbal analysis*), in Cover Story 2 it is the visual mode which constructs the most relevant orientational functional meaning through the serious demand image of the doctor, which has a powerful impact on the interpreters (see this chapter – *5.2.2.2.1. Types of images: “offer” or “demand”*).

Thus, according to this first part of the micro analysis, the verbal and the visual modes fulfil Lemke’s three semiotic functions being equally informative and flexible in regard to the construction of the main functional meanings.

## Chapter 6

### Micro Analysis – Part Two:

#### Modulation

Multimodal meaning is no more than the other modes of meaning working together, and much more as well. The ‘no more’ is based on the fact that all meaning-making is in its nature multimodal. (...) Yet multimodal meaning is also much more than the sum of linguistic, visual, spatial, gestural and audio modes of meaning. It also involves processes of integration and moving emphasis backwards and forwards between the various modes.

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The aim of Chapter 6 is not only to discuss the findings of the two previous analyses in Chapter 5 but, more importantly, to address the content of my third research question, 3) *How do the three functional meanings conveyed by text and images modulate, constructing the cover stories’ central meaning?* Put it simply, here, I investigate how the three functional meanings realised by each mode interact and modify each other, constructing both cover stories’ central meanings. According to Lemke (1998b, p. 7) and as already presented (see *Chapter 2 – 2.1.3. Lemke’s multiplying view of multimodal meaning-making and the three semiotic functions*), modulation can take place at three different levels: 1) **componential**: among the meanings realised by modes fulfilling one specific function, for instance, verbal presentational meanings and visual presentational meanings; 2) **internal cross-functional**: among the three functional meanings of one single mode, like visual presentational, orientational and organisational meanings; and 3) **external cross-functional**: among different functional meanings constructed by different modes, for example, the visual presentational meaning and the verbal orientational meaning.

In the first section of this chapter, I work with modulation in Cover Story 1 – “*Open for Business*” while in the second section, I focus on modulation in Cover Story 2 - “*Now, ‘Integrative’ Care*”. In both cases, I initially present the most salient modulation processes that occur and, subsequently, I attempt to put in a sentence the central meaning of each cover story. By doing so, it is not my intention to suggest that all the verbal and visual functional meanings explored in Chapter 5 and their modulation processes can be summarized in one mode, in a single sentence. The idea is to keep information from floating at the end of the whole analytical process. Finally, in the last section of this chapter, I discuss the main findings of the modulation analysis in regard to how functional meanings modulate and construct the central meanings of the cover stories.

### **6.1. Modulation in Cover Story 1 - “*Open for Business*” – August 12, 2002**

In total, there are six salient modulation processes in Cover Story 1: two at the componential level, one at both the componential and the internal cross-functional levels, two at the internal cross-functional level and one at the external cross-functional level. In the following subsections, I discuss each modulation process individually, starting from the componential processes and, subsequently, moving on to the internal and external cross-functional processes. In each subsection, a table displays the functional meanings involved in the modulation process being discussed.

#### **6.1.1. Modulation Process 1: verbal and visual presentational meanings**

At the componential level, the first modulation process that can be clearly observed in Cover Story 1 is between the verbal and visual presentational meanings (see **Table 6.1** below).

Modulation Process 1	Functional Meanings	
	Verbal Presentational Meaning	Visual Presentational Meaning
	A positive view of <i>Chile</i>	The “process” <i>Chile</i> has been through


**Table 6.1** - Functional meanings involved in Modulation Process 1 / Cover Story 1

There is an integration process happening between these two presentational meanings. The visual presentational meaning, “the process *Chile* has been through”, represents the “how” of the verbal presentational meaning, “a positive view of *Chile*”. That is, the visual mode explains the process which has made *Chile* successful. While interpreters verbally read “a positive view of *Chile*”, they are visually informed of how such a position has been achieved. Inversely, interpreters know that “the process *Chile* has been through” has been successful due to the verbal presentational meaning, “a positive view of *Chile*”.

Here, it is also important to notice that in Cover Story 1, the two modes share the construction of each other’s presentational meanings. While visual elements such as the attributes of represented participants and the circumstances in which they are depicted contribute to the verbal presentational meaning, “a positive view of *Chile*” (see *Chapter 5 - 5.1.1.1.1. Types of processes, their frequency and the participant roles of topic words*), clauses stating the establishment of export trades by *Chile* supplement the process being visually presented (see *Appendix 2 – Group A – Clauses 8, 10, 11*). In other words, not only is there an integration process between verbal and visual presentational meanings in Cover Story 1, but also an interchangeable role of verbal and visual modes in the construction of presentational meanings.

### **6.1.2. Modulation Process 2: verbal and visual orientational meanings**

The second modulation process at a componential level in Cover Story 1 takes place between the verbal orientational meaning and the first visual orientational meaning (see **Table 6.2** below).

Modulation Process	Functional Meanings	
	Verbal Orientational Meaning 	Visual Orientational Meaning
2	Producers give true facts about <i>Chile</i> . Interpreters receive them.	Producers offer true facts about <i>Chile</i> and demand involvement and admiration from interpreters.

**Table 6.2** - Functional meanings involved in Modulation Process 2 / Cover Story 1

This modulation process is *reinforcing* in the sense that both meanings put interpreters in the same position of “receiving true facts about *Chile*”. The producer’s voice, presented as the truth in the verbal mode (see *Chapter 5 – 5.1.2.1. Verbal Analysis*), is echoed throughout the three *naturalistic* images in the visual mode (see *Chapter 5 – 5.1.2.2. Visual Analysis*) and vice-versa. Therefore, Modulation Process 2 in Cover Story 1 strongly emphasises the meaning of “true information about *Chile*” by means of mode repetition.

### **6.1.3. Modulation Process 3: verbal and visual presentational meanings, verbal presentational and orientational meanings, visual presentational and orientational meanings**

Modulation Process 3 is a combination of a componential process and two internal cross-functional processes. At the componential level it involves again verbal and visual presentational meanings (see **Table 6.3** below – **horizontal arrow**). And, at the internal cross-functional level, Modulation Process 3 involves the verbal presentational and orientational meanings as well as the visual presentational meaning and the first visual orientational meaning (see **Table 6.3** below – **vertical arrows**).

<b>Modulation Process 3</b>	<b>Functional Meanings</b>	
	<b>Verbal Presentational Meaning</b>	<b>Visual Presentational Meaning</b>
	A positive view of <i>Chile</i> .	The “process” <i>Chile</i> has been through.
	<b>Verbal Orientational Meaning</b>	<b>Visual Orientational Meaning</b>
	Producers give true facts about <i>Chile</i> . Interpreters receive them.	<b>Producers offer true facts about <i>Chile</i> and demand involvement and admiration from interpreters.</b>

**Table 6.3** - Functional meanings in Modulation Process 3 / Cover Story 1

In this two-levelled modulation process, first, the verbal orientational meaning of “true facts about Chile” and its visual equivalent build on the validity of the presentational meanings being realised in Cover Story 1, resulting in two similar internal cross-functional processes (these processes are represented by the **vertical arrows** in **Figure 6.3**). That is, in both modes, the orientational messages strongly support the presentational messages. As a consequence, the verbal and visual presentational meanings modulate again, but in a different way from Modulation Process 1. While in Modulation Process 1 the relationship between verbal and visual presentational meanings is one of “how” and “what”, in Modulation Process 3 they work as evidence for each other. In other words, the images show “how true” the verbal information is, and the verbal information ratifies what is being shown by the images in Cover Story 1. Here, each mode works on the validation of the meanings conveyed by the other mode.

#### **6.1.4. Modulation Process 4: visual presentational and visual organisational meanings**

At the internal cross-functional level, modulation occurs between visual presentational and visual organisational meanings in Cover Story 1 (see **Table 6.4** below).



Modulation Process 4	Functional Meanings	
	Visual Presentational Meaning	Visual Organisational Meaning
	The “process” <i>Chile</i> has been through.	Cause and effect process of <i>Chile</i> ’s success.

**Table 6.4** - Functional meanings involved in Modulation Process 4 / Cover Story 1

In this modulation process, the “cause and effect” pattern in which the visual information is organised is fundamental to the visual presentational meaning because it establishes the relationships in the flow of the process described. In other words, it is the visual organisation “cause / effect” that allows interpreters to recognise the presentational meaning as a “process”. This observation is in line with Lemke’s (2002, p. 304) description of organisational meanings as being “largely instrumental and backgrounded” and enabling “the other two kinds of meaning to achieve greater degrees of complexity and precision”.

#### 6.1.5. Modulation Process 5: verbal presentational and verbal organisational meanings

The second internal cross-functional modulation process in Cover Story 1 happens between verbal presentational and verbal organisational meanings (see **Table 6.5** below).

Modulation Process 5	Functional Meanings	
	Verbal Presentational Meaning	Verbal Organisational Meaning
	A positive view of <i>Chile</i> .	<i>Chile</i> is the only country in Latin America that works.

**Table 6.5** - Functional meanings involved in Modulation Process 5 / Cover Story 1

Here, again, like in Modulation Process 4, the organisational meaning has an instrumental role. It determines the degree of the verbal presentational meaning “a positive view of *Chile*” comparing the country to Latin America and concluding that *Chile* is the only successful one. Put simply, by comparing *Chile* to all Latin American

countries and concluding that it is the only one that works, the organisational meaning shows the extent to which *Chile* is meant to be successful.

#### 6.1.6. Modulation Process 6: visual orientational meaning, verbal presentational and organisational meanings

Finally, at the external cross-functional level, modulation appears among the following functional meanings: the second visual orientational meaning and the verbal presentational and organisational meanings (see **Table 6.6** below).

Modulation Process 6	Functional Meanings	
	Visual Orientational Meaning	Verbal Presentational Meaning
Producers offer true facts about <i>Chile</i> and demand involvement and admiration from interpreters.		A positive view of <i>Chile</i> .
		Verbal Organisational Meaning
		<i>Chile</i> is the only country in Latin America that works.

**Table 6.6** - Functional meanings involved in Modulation Process 6 / Cover Story 1

The second visual orientational meaning, “demand for involvement and admiration from interpreters”, which except for a certain degree of enthusiasm on the part of the author (see *Chapter 5 - 5.1.2.1.2. Types of modal Adjuncts*) finds no sound equivalents in the verbal mode, increases the extent to which *Chile* is positively perceived by the interpreters. In other words, *Chile*’s position becomes even more successful when interpreters have to engage in admiration for it. Thus, the visual orientational meaning just described is responsible for a greater emphasis on the verbal presentational and verbal organisational meanings which say that *Chile* is not only successful, but the only successful story in Latin America.

#### 6.1.7. Central meaning in Cover Story 1

Taking into consideration all these six modulation processes, which are the most salient in Cover Story 1, it seems fair to conclude that the central meaning being constructed in “*Open for Business*” is the following assertion: It is a true fact that *Chile*,

by using an open economic process, has become the only successful country in Latin America.

## **6.2. Modulation in Cover Story 2 – “Now, ‘Integrative’ Care” – December 2, 2002**

In Cover Story 2, there are five salient modulation processes: one at the three levels simultaneously, two at the componential level, one partially at the internal cross-functional level and partially at the external cross functional level and one at the external cross-functional level. Here, again, in the following subsections, I discuss each modulation process individually, starting from the three-levelled process and, subsequently, moving on to the componential, internal and external cross-functional processes. In each subsection, a table displays the functional meanings involved in the modulation process being discussed.

### **6.2.1. Modulation Process 1: visual orientational meaning and all the other functional meanings**

The most important modulation process in Cover Story 2 happens at the three levels simultaneously and it involves the first visual orientational meaning and all the other functional meanings constructed in the article (see **Table 6.7** below).

	<b>Meanings</b>	
	<b>Visual Orientational Meaning</b>	<b>Verbal Presentational Meaning</b>
<b>Modulation Process 1</b>	Seriousness regarding the true topics and detachment regarding the true examples of CAM are expected from interpreters..	The re-evaluation of CAM and the possibility of <i>Integrative Medicine</i>
		<b>Verbal Orientational Meaning</b>
		A well -balanced producer-interpreter relationship: interpreters are invited to reflect on the topics.
		<b>Verbal Organisational Meaning</b>
		The relationship of the two types of medicine and various “people”, leading to new definitions of the terms: CAM and <i>Integrative medicine</i> .
		<b>Visual Presentational Meaning</b>
		The re-evaluation of CAM, the possibility of <i>Integrative Medicine</i> and examples of CAM.
		<b>Visual Organisational Meaning</b>
	The serious consideration of <i>Integrative Medicine</i> through the observation of CAM examples.	

**Table 6.7** - Functional meanings involved in Modulation Process 1/ Cover Story 2

The impact of the visual orientational meaning constructed right at the beginning of Cover Story 2 is so strong that it affects any meanings to be later realised by both the verbal and the visual modes. The austere look in the eyes of the acupuncture practitioner towards the interpreters (see *Chapter 5 – 5.2.2.2.1. Types of images: offer or demand*) dictates the tone through which interpreters should see the whole of Cover Story 2. That is, interpreters should *seriously* consider the topics which are verbally and visually presented in Cover Story 2. The same is true for the verbal narratives and visual examples in the organisational function. Even the more balanced producer-interpreter relationship constructed verbally in the orientational function gains another connotation. It is not a one-to-one relationship but a more “professional” relationship. After all, the acupuncture practitioner also represents an M.D. (Doctor of Medicine) by the way he is dressed and the circumstances in which he is portrayed (see *Chapter 5 – 5.2.1.2.1.Types*

of representations, processes and represented participant roles). Thus, a certain degree of “seriousness” is the reaction expected from the interpreters throughout Cover Story 2.

Such concern in guaranteeing “seriousness” on the part of the interpreters is due to the fact that *CAM* treatments have been dismissed “as quackery for the better part of a century”, as producers put it (see *Appendix 4 – Paragraph 3 – Line 1*). Therefore, the producers make the visual orientational meaning of “seriousness” the first and the most marked one in Cover Story 2 to guarantee a new posture on the part of interpreters, what to a great extent is the topic of the cover story: the re-evaluation of *CAM* by the interpreters.

### 6.2.2. Modulation Process 2: verbal and visual presentational meanings

At the componential level, the first modulation process in Cover Story 2 involves the verbal presentational meaning and the first visual presentational meaning (see **Table 6.8** below).

Modulation Process	Meanings	
	Verbal Presentational Meaning	Visual Presentational Meaning
2	The re-evaluation of <i>CAM</i> and the possibility of <i>Integrative Medicine</i> .	<b>The re-evaluation of <i>CAM</i>, the possibility of <i>Integrative Medicine</i></b> and examples of <i>CAM</i> .

**Table 6.8** - Functional meanings involved in Modulation Process 2 / Cover Story 2

In this modulation process, the repetition of the topics “re-evaluation of *CAM*” and “possibility of *Integrative Medicine*” by both modes not only makes the topics clear to the interpreters but also emphasizes the two ideas being proposed. Here, it becomes evident that mode repetition is not a simple matter of images accompanying text and vice-versa, but much more a question of achieving substantiation. The more a novel idea is repeated, the more concrete it becomes. The various narratives in the verbal mode (see *Chapter 5 – 5.2.3.1. Verbal Analysis*) and the examples in the visual mode (see *Chapter 5 – 5.2.3.2.1. Types of compositions: centre-margin, left-right or top-*

*bottom*) are also, to a certain extent, ways of repeating the presentational topics of Cover Story 2, thereby making them more real to the interpreters.

### 6.2.3. Modulation Process 3: verbal and visual orientational meanings

The second componential modulation process in Cover Story 2 happens between the second verbal orientational meaning and the second visual orientational meaning (see **Table 6.9** below).

Modulation Process 3	Meanings	
	Verbal Orientational Meaning	Visual Orientational Meaning
	A quite well balanced producer-interpreter relationship: <b>interpreters are invited to reflect on the topics.</b>	Seriousness regarding the true topics and <b>detachment regarding the true examples of CAM are expected from the interpreters.</b>

**Table 6.9** - Functional meanings involved in Modulation Process 3 / Cover Story 2

As already pointed out in Modulation Process 1, the visual demand for “seriousness” acts on the kind of relationship between the producers and the interpreters of Cover Story 2, but that is not all. Since, verbally, interpreters are invited to reflect on the presentational topics, the visual mode provides examples to help with such reflection. Nevertheless, the detached manner in which these examples are offered are in line with the serious “professional” attitude adopted in Cover Story 2. That is, the interpreters are invited to reflect on the topics based on the examples visually provided but, at the same time, are induced to keep a certain “distance” in their attitude.

### 6.2.4. Modulation Process 4: verbal organisational meaning and both verbal and visual presentational meanings

Modulation Process 4 in Cover Story 1 occurs between the verbal organisational meaning and both presentational meanings, being partially internal cross-functional and partially external cross-functional (see **Table 6.10** below).

Modulation Process 4	Meanings	
	Verbal Organisational Meaning	Verbal Presentational Meaning
	The relationship of the two types of medicine and various “people”, leading to new definitions of the terms: <i>CAM</i> and <i>integrative medicine</i> .	<p>The re-evaluation of <i>CAM</i> and the possibility of <i>Integrative Medicine</i>.</p> <p><b>Visual Presentational Meaning</b></p> <p>. The re-evaluation of <i>CAM</i>, the possibility of <i>Integrative Medicine</i> and examples of <i>CAM</i>.</p>

**Table 6.10** - Functional meanings involved in Modulation Process 4 / Cover Story 2

By organising verbal information in terms of people’s experience with *CAM* and *Integrative Medicine*, producers give credibility to the presentational meanings. That is, the verbal narratives work to authenticate the topics being presented and to reinforce the visual information. The interpreters are not only reading about the re-evaluation of *CAM* and the possibility of *Integrative Medicine*, they are actually reading about people’s experiences and seeing people undergoing *CAM* treatments.

#### 6.2.5. Modulation Process 5: verbal orientational meaning and visual organisational meaning

The last modulation process is at the external cross-functional level and it takes place between the visual organisational meaning and the verbal orientational meaning (see **Table 6.11** below).

Modulation Process 5	Functional Meanings	
	Visual Organisational Meaning	Verbal Orientational Meaning
The serious consideration of <i>Integrative medicine</i> through the observation of <i>CAM</i> examples.	A quite well balanced producer-interpreter relationship: interpreters are invited to reflect on the topics	

**Table 6.11** - Functional meanings involved in Modulation Process 5 / Cover Story 2

The examples of *CAM* provided visually in Cover Story 2 are quite well known and accepted by the interpreters, especially “yoga” and “herbs” (see *Chapter 5 – 5.2.1.2.1. Types of representations, processes and represented participant roles*).

Producers tap on these common examples and stimulate the interpreters to look at them from a “serious” perspective. By doing so, the producers show that they are familiar with their interpreters’ background knowledge and put themselves in the interpreters’ position. Such an attitude reinforces the well-balanced producer-interpreter relationship in which the interpreters are invited to reflect on the topics. A careful choice of commonplace examples guarantees the interpreters’ reflection since visual information is familiar to them.

#### **6.2.6. Central meaning in Cover Story 2**

Some other modulation processes can certainly be identified in Cover Story 2, for instance, between the verbal orientational meaning and the visual presentational meaning, but, in general, they only reinforce the five processes previously discussed. Therefore, taking into consideration the five modulation processes seen until now, the central meaning of “*Now, ‘Integrative’ Care*” can be fairly summarized in the following sentence: The re-evaluation of *CAM*, which could lead to the use of *Integrative Medicine* in the future, is an idea which interpreters should seriously consider through the observation of the personal narratives and the common *CAM* examples found in Cover Story 2

### **6.3. Concluding remarks on the micro analysis – part two: the modulation of functional meanings**

There are two main findings regarding the second part of the micro analysis, the modulation analysis: 1) one about the levels of the modulation processes, and 2) another about the types of modulation processes that take place.

In relation to the levels of the modulation processes, the analyses of Cover Story 1 as well as Cover Story 2 reveal that functional meanings modulate not only at all



levels (**componential**, **internal cross-functional** and **external cross-functional**) but also that, in some cases, there are more complex modulation processes occurring which share characteristics of more than one level simultaneously, such as in Cover Story 1 - Modulation Process 3 (see this chapter – *6.1.3. Modulation process 3: verbal and visual presentational meanings, verbal presentational and orientational meanings, visual presentational and orientational meanings*), and Cover Story 2 – Modulation Processes 1 and 4 (see this chapter – *6.2.1. Modulation process 1: visual orientational meaning and all the other functional meanings* and *6.2.4. Modulation process 4: verbal organisational meaning and both presentational meanings*), previously presented. These complex modulation processes can certainly be split up into **componential**, **internal cross-functional** and **external cross-functional** sub-processes, but due to their simultaneity they are likely to be perceived by the interpreters as one large modulation process. Therefore, modulation processes may happen simply at the **componential**, **internal cross-functional** or **external cross-functional** levels or at a more complex combination of these levels.

Regarding the types of modulation processes in Cover Story 1 and Cover Story 2, I was able to identify five main types, which I have named: 1) **integration**, 2) **reinforcement**, 3) **validation**, 4) **fine-tuning** and 5) **attitude**. The first type, **integration**, refers to the processes in which one functional meaning *explains* another functional meaning. For instance, in Cover Story 1 – Modulation Process 1 (see this chapter – *6.1.1. Modulation Process 1: verbal and visual presentational meanings*), the visual presentational meaning “the process *Chile* has been through” *explains* the “positive view of *Chile*”, how the country has become successful. Another example is Cover Story 1 – Modulation Process 4 (see this chapter – *6.1.4. Modulation Process 4:*

*visual presentational and organisational meanings*), where the visual organisational meaning “cause-effect” *explicates* the visual presentational information “process”.

The second type, **reinforcement**, has to do with *mode repetition*. It refers to the case where one semiotic mode constructs a similar functional meaning to the functional meaning constructed by another semiotic mode. One example is in Cover Story 2 – Modulation Process 5 (see this chapter – 6.2.5. *Modulation Process 5: verbal orientational meaning and visual organisational meaning*), where the familiar visual examples of *CAM* reinforce the well-balanced producer-interpreter relationship constructed in the verbal mode. Other instances where reinforcement takes place are in Cover Story 1 – Modulation Process 2 (see this chapter – 6.1.2. *Modulation Process 2: verbal and visual orientational meanings*) and Cover Story 2 – Modulation Process 2 (see this chapter – 6.2.2. *Modulation Process 2: verbal and visual presentational meanings*).

The third type, **validation**, encompasses the modulation processes where one functional meaning *corroborates* another functional meaning. For instance, in Cover Story 1 – Modulation Process 3 (see this chapter – 6.1.3. *Modulation Process 3: verbal and visual presentational meanings, verbal presentational and orientational meanings, visual presentational and orientational meanings*), the images work as *evidence* of what is being said verbally and vice-versa. Still another example of **validation** is in Cover Story 2 – Modulation Process 4 (see this chapter – 6.2.4. *Modulation Process 4: the verbal organisational meaning and both presentational meanings*), where the organisation of the verbal mode in narratives *ratifies* the visual examples of *CAM* and also the presentational content of the verbal mode.

The fourth type, **fine-tuning**, applies to modulation processes in which one functional meaning *indicates to what degree* another functional meaning is signified.

That is, one functional meaning *specifies the intensity* of the other functional meaning. In the case of Cover Story 1 – Modulation Process 5 (see this chapter – 6.1.5. *Modulation Process 5: verbal presentational and organisational meanings*), for instance, the verbal organisational meaning “Chile is the only country in Latin America that works” *gives the amplitude* of the “positive view of Chile”, the verbal presentational meaning. Here, the *proportion* of Chile’s success is meant in comparison to all the Latin American countries. Cover Story 1 – Modulation Process 6 is another example of **fine-tuning** (see this chapter – 6.1.6. *Modulation Process 6: visual orientational meaning, verbal presentational and organisational meanings*), where the visual orientational meaning “admiration” *increases the degree* of Chile’s success, constructed by the verbal presentational and organisational meanings.

And, the last type, **attitude**, refers to modulation processes where one functional meaning *affects* the way the other functional meanings are perceived by the interpreters. In other words, one functional meaning *shapes the interpreters’ attitude* in relation to the other functional meanings. Cover Story 2 – Modulation Process 1 (see this chapter – 6.2.1. *Modulation Process 1: visual orientational meaning and all the other functional meanings*) is a clear example, where the initial visual orientational meaning “seriousness” is so strong that it *influences* all the other functional meanings constructed in the cover story. The same type of process happens in Cover Story 2 – Modulation Process 3 (see this chapter – 6.2.3 *Modulation Process 3: verbal and visual orientational meanings*), where the visual orientational meaning “detachment” *affects* the way interpreters are expected to reflect on the topics proposed by the cover story, the verbal orientational meaning.

Looking at these five types of modulation processes, we can perceive how intensively, in multimodal genres, “text and image *mutually* contextualize one another,

influencing our interpretations of each and both together” (Lemke, 2002, p. 322). In this sense, we can say that the central meaning of the cover stories’ is constructed by the *mutual contextualization* of verbal and visual functional meanings. That is, through modulation processes of *integration, reinforcement, validation, fine-tuning* and *attitude*, which can happen at three levels (*componential, internal cross-functional* and *external cross-functional*) and, sometimes, at a combination of these levels, verbal and visual functional meanings contextualise each other and, consequently, construct the cover stories’ central meanings.

## Chapter 7

### Conclusion

The focus on language alone has meant a neglect, an overlooking, even a suppression of the potentials of all the representational and communicational modes in particular cultures; an often repressive and systematic neglect of human potentials in many of these areas, and a neglect equally, as a consequence, of the development of theoretical understandings of such modes. Semiotic modes have different potentials, so that they afford different kinds of possibilities of human expression and engagement with the world, and through this differential engagement with the world they facilitate differential possibilities of development: bodily, cognitively, affectively. Or, to put it provocatively: the single, exclusive and intensive focus on written language has dampened the full development of all sensorial possibilities of human bodies, in all kinds of respects, cognitively and affectively, in two-and-three dimensional representation.

Kress

In this thesis, I have conducted two levels of analysis in relation to my data collected from *Newsweek* cover stories: 1) a **macro analysis**, in which I have identified the main verbal and visual elements in the *Newsweek* cover story structure (research question 1: *What is the general structure of Newsweek Cover Stories? What are the main verbal and visual components of this multimodal genre?*), and 2) a **micro analysis**, in which I have investigated how the verbal and the visual modes construct functional meanings in two *Newsweek* cover stories (research question 2: *How does each mode (visual and verbal) fulfill Lemke's three generalized semiotic functions (presentational, orientational and organisational) in cover stories published in Newsweek?*), and how these functional meanings modulate, constructing the two cover stories' central meanings (research question 3: *How do the three functional meanings conveyed by text and images modulate, constructing the Cover Stories' central meaning?*). My intent in undertaking these analyses has been to contribute to the understanding of the multimodal meaning-making process, which is an urgent issue in the context of multiliteracy nowadays.

In this last chapter, Chapter 7, I first make some final remarks in relation to the main findings of my study, and, lastly, I consider the possible pedagogical implications that they may bring about.

## **7.1. Final remarks**

Basically, my study has shown the three following points: 1) that the general structure of the *Newsweek* cover story consists of a dynamic and balanced interplay of 15 verbal and/or visual components which perform various roles, from indicating the name of the producers to signalling the end of the main text; 2) that in *Newsweek* cover stories, the verbal and visual modes fulfil Lemke's three semiotic functions constructing singular meanings and being equally informative and flexible in terms of their construction; and 3) that in *Newsweek* cover stories, the verbal and visual functional meanings can modulate at three levels (*componential*, *internal cross-functional* and *external cross-functional*) or, sometimes, at a combination of these levels, and in five different types of processes (*integration*, *reinforcement*, *validation*, *fine-tuning* and *attitude*), the central meaning of the cover stories being the result of a mutual contextualization of verbal and visual functional meanings. In the next two sub-sections, I briefly elaborate on these three findings, discussing some interesting points I have observed in both the macro and micro analyses.

### **7.1.1. Macro analysis: the co-evolution of verbal and visual modes**

The balanced ratio of verbal and visual components in the structure of *Newsweek* cover stories has been one of the most striking findings for me in this study. Although I was aware of the highly multimodal nature of my data, I had never really noticed to what extent the distribution of roles was even and specialised between the two modes. Such finding has helped me to better understand Lemke's statement: "Language and

visual representation have co-evolved culturally and historically to complement and supplement one another, to be co-ordinated and integrated. Only purists and puristic genres insist on separation or monomodality. In normal human meaning-making practice, they are inseparably integrated on most occasions” (2002, p. 303). Verbal and visual co-evolution can certainly be perceived in the structure of *Newsweek* cover stories, where not only is there a balanced ratio of verbal and visual components, but also where the semiotic modes are deployed at what they do best. That is, what dictates whether a component is going to be *predominantly verbal*, *predominantly visual* or *verbal-visual* are the intrinsic possibilities of the semiotic modes themselves. For instance, in the role of signalling the end of the **main text**, the *predominantly visual* component **black square** is much more efficient, fast and economical than the words “*the end*”. Therefore, this component is *predominantly visual* and not *predominantly verbal*. On the other hand, the **name of the magazine and date** could not be better expressed than by actually being written down. Consequently, this component is *predominantly verbal*. Hence, understanding the different potentialities of distinct semiotic modes seems vital to the process of multimodal meaning-making, where the structure of multimodal texts reflect the different roles and potentialities of their verbal and visual components.

### 7.1.2. Micro analysis: multimodal meaning-making and the metaphor of a mosaic

The micro analysis of the data has shown that the process of multimodal meaning-making is definitely not a simple matter of mode repetition, that is, the *same* information being repeated by different semiotic modes, nor a simple addition of the meanings conveyed by different modes or, in other words, verbal meanings plus visual meanings. It is much more complex. The process of multimodal meaning-making

constitutes of making significant connections among related pieces of information conveyed by the different semiotic modes deployed in a given multimodal context.

Here, I borrow Quinn's metaphor of the mosaic (2000, p. 80) in order to better explain what I have perceived during the micro analysis. Multimodal meaning-making resembles the construction of a mosaic. When constructing a mosaic, in the initial stages, we do not have a clear idea of the resulting image. The pieces can be added without a precise order. However, the more pieces are added, the more accurate the image becomes, until we are sure that the main visual information is in front of us. From this stage on, the image only tends to gain more sharpness and precision as more pieces are added. Finally, it seems that no more pieces are necessary, and we just need to fill in the gaps between the main pieces with even smaller pieces. As soon as these gaps are filled in, the image begins to look like a painting – not a series of fragments – and, in the end, we do not see the mosaic anymore.

Similarly, multimodal meaning-making is made up of different functional semiotic pieces of information which are put side-by-side. If we do not take all these pieces into consideration and do not fill in the gaps between them, we may have a distorted idea of the central meaning being conveyed. The pieces of the multimodal text are the functional meanings constructed by the different semiotic modes deployed, and in order to fill in the gaps between the pieces we must perceive the modulation processes that go on between these functional meanings. In the end, as in the construction of a mosaic, the multimodal text does not look *multimodal* anymore; we see it as one single text where various semiotic modes work together in the construction of meaning.



## **7.2. Pedagogical implications**

Given the multimodal context of our contemporary society, previously discussed in Chapter 1 (see *1.1.Outside school: multimodality*), and the main findings of this thesis, I believe that at least three important pedagogical implications can be pointed out: 1) the need to recognise that all texts are multimodal, 2) the need to understand how different semiotic modes separately and interactively construct distinct functional meanings, and 3) the need to understand multiliteracy as the capacity for making connections across modes. In the next three sub-sections, I briefly discuss each of these implications.

### **7.2.1. The need to recognise that all texts are multimodal**

A first step in order to move from the dominance of the verbal mode towards multimodality is to recognise that all texts are multimodal. Unfortunately, nowadays, most teachers and students still see images in multimodal texts as mere *illustrations*. They believe that the images only *illustrate* a text that is complete in itself (Kress & van Leeuwen, 1992, p. 92). The same is true in regard to other semiotic modes, such as the audio and the spatial, which are usually regarded as secondary. Such mistaken belief limits their reading of multimodal texts, where meanings are usually constructed independently by various semiotic modes.

### **7.2.2. The need to understand how different semiotic modes, separately and interactively, construct distinct functional meanings**

After becoming aware of the fact that all texts are multimodal, students and teachers need to then understand how different semiotic modes, separately and interactively, construct distinct functional meanings. Such understanding relies on introducing a meta-language to students and teachers to allow them to talk about the different modes, as already discussed by Unsworth (2001, p. 16-19), as well as a

pedagogy of multiliteracies, also already discussed by the *New London Group* (cited in Cope & Kalantzis, 2000, p. 9-37). This step is certainly not an easy or fast one, but definitely necessary in the context of emerging multiliteracies.

### **7.2.3. The need to understand multiliteracy as the capacity of making connections across modes**

I base this last pedagogical implication on Luke's observation (cited in Cope & Kalantzis, 2000, p. 73) that "today, the expert is the one who sees and seeks the connection among related pieces of information, not the one who has the bare decontextualised facts". The definition of such an expert is in line with the core idea of multiliteracy. Multiliteracy is not only understanding how to read and deploy various semiotic modes, but also how to use these modes interactively. Here we have to watch out for the danger of mistakenly interpreting multiliteracy as the mastering of isolated semiotic modes, when in reality it is to make connections across modes.

My objective in preparing this thesis has been to contribute to the understanding of the multimodal meaning-making process. I believe that by now I have managed to shed some light on the *text-image* relationships in *Newsweek* cover stories. What must be done next is to continue investigating other multimodal relations in different genres, and to gradually expose students and teachers to such knowledge. As already stated, the task is a long-term one, but its need is unquestionable in a world where "technologies are moving us from the age of 'writing' to an age of 'multimedia authoring'" (Lemke, 1998a, p. 2).

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## APPENDIX 1

Newsweek Issue: August, 12 2002  
Cover Story 1: "Open for Business"  
Producer: Joseph Contreras



Clauses containing the word Chile or expressions/pronouns that substitute for it in the role of a participant (Total: 18)



Clauses containing the word Chileans or expressions/pronouns that substitute for it in the role of a participant (Total: 11)

### PARAGRAPH 1

1           There was a time not that long ago when the fate of Augusto Pinochet was a burning  
2 issue for Chileans of all political persuasions. His enemies welcomed his detention in England  
3 four years ago on an arrest warrant issued by a Spanish magistrate. His supporters celebrated  
4 Pinochet's subsequent release from house arrest and return to his native land. But when the  
5 ailing 86-year-old ex-dictator resigned from the Chilean Senate last month, practically none of  
6 his countrymen took to the streets to hail or lament his departure from the political stage.  
7 Unlike some Latin American societies that continue to relive their pasts, most Chileans prefer  
8 to focus on the present and look forward to a better future. That viewpoint was reflected in the  
9 muted reaction of President Ricardo Lagos to the news of Pinochet's resignation. "A chapter  
10 of history has been closed", said Lagos, the longtime leader of former president Salvador  
11 Allende's Socialist Party, who spent four years in exile during the Pinochet era. "We hope this  
12 brings a bit more calm to all sectors of society."

**PARAGRAPH 2**

1           In a region racked by political unrest, economic crisis and falling standards of living,  
2 Chile remains, remarkably, a country that works. In an era when many traditional political  
3 parties have fallen into disrepute and few heads of state entertain any hope of being re-elected  
4 the same center-left coalition has governed Chile since democracy was restored in 1990. The  
5 gap between the haves and the have-nots has changed little since Pinochet was voted out of  
6 office, and unemployment is on the rise. But the percentage of Chileans living below the  
7 official poverty line has been cut in half, the economy's vital signs remain healthy and the  
8 country is in most respects the envy of its neighbors. "There remains much to be done", says  
9 Sergio Bitar, a former senator who held the post of mining minister when Allende was  
10 toppled by Pinochet in a bloody 1973 military coup. "But these past 12 years have been the  
11 best years in the history of the country."

**PARAGRAPH 3**

1           The outside world has endorsed that view. The Economist Intelligence Unit recently  
2 rated Chile as the most attractive country for foreign investment in all of Latin America,  
3 ahead of Mexico and Brazil. A survey of 91 countries conducted by the Berlin-based  
4 Transparency International organization included Chile among the 20 nations with the lowest  
5 levels of corruption. The country's image as a stable democracy with an open economy has  
6 paid off: last year alone, foreign companies invested \$ 5.5 billion, a 49 percent increase over  
7 2000. "What Chile did in essence was to sit down and figure out what should be done to make  
8 the country more competitive", says U.S. Ambassador William Brownfield. "They have  
9 successfully marketed themselves as an attractive place to invest, do business and trade."



**PARAGRAPH 4**

1            Few other Latin American countries enjoy a similar reputation abroad. And as  
2 several economies in the region swoon, a sense of resentment and betrayal is spreading across  
3 the hemisphere. In the early 1990s a host of governments embraced the Washington  
4 Consensus, a model of economic growth based on free trade, fiscal discipline and the  
5 privatisation of state-owned enterprises. Latin America was promised open U.S. markets for  
6 its exports and greater access to lending institutions in exchange for acceptance of the  
7 neoliberal gospel. But when financial crises rocked Mexico and Southeast Asia in the mid-  
8 1990s and the worldwide economic boom later ran out of gas, the foreign loan pipeline dried  
9 up and cash-strapped countries like Argentina were left to fend for themselves. Politicians  
10 who once touted neoliberal policies have publicly recanted, and an angry mood was on  
11 display at a summit of South American presidents in Ecuador last month. “We are fed up with  
12 rhetoric”, said the host country’s foreign minister, Heinz Moeller. “I have received so many  
13 slaps on the back from the United States that it’s begun to hurt. Offers are worthless, what  
14 counts is action.”

**PARAGRAPH 5**

1            Even Latin America’s showcase country has felt the sting of broken promises. Chile  
2 opened talks with the United States over a free-trade treaty in the early years of the Clinton  
3 era, but negotiations have been stalled for years awaiting an explicit commitment from the  
4 U.S. Congress not to amend any final accord with Santiago. That commitment finally arrived  
5 last week, when the Senate joined the House of Representatives in approving Trade  
6 Promotion Authority legislation. It will allow the Bush administration to complete trade deals  
7 with Chile and other countries without fear that Congress will tinker with the terms. That

8 doesn't mean that U.S. legislators will pass every trade accord placed before them, but they  
9 can't meddle with the particulars.

#### PARAGRAPH 6

1 In the meantime, the Lagos government signed a similar trade accord with the  
2 European Union last May. The Chileans are moving ahead on other fronts, too: the Lagos  
3 government has opened discussions with South Korea and hopes to wrap up a trade agreement  
4 with New Zealand in the near future. "It's a shame that the Europeans have taken the lead  
5 instead of the United States", says Finance Minister Nicolás Eyzaguirre, "We've been in line  
6 for so many years, and there is no reason to postpone a free-trade agreement with Chile."

#### PARAGRAPH 7

1 The backlash against "el modelo" has not yet surfaced in Chile, in part because the  
2 economy is managing to weather the global slump. The country's gross domestic product is  
3 likely to increase by about 2.5 percent this year. That may seem a modest number by the  
4 standards of the 1990s, but it is respectable in comparison with the rest of Latin America,  
5 which as a whole is expected to shrink by nearly 1 percent in 2002. Chile posted a \$ 1.5  
6 billion trade surplus last year, and while copper still accounts for more than a third of all  
7 exports, the aggressive marketing of commodities like wine, salmon and paper products has  
8 insulated the country somewhat from price swings in the copper market. The harsher effects  
9 of neoliberal policies have been tempered by increased social-welfare spending. University  
10 student enrollment has more than doubled since 1990, and the number of free meals served in  
11 public schools each day has risen dramatically. "Like any other modern country, Chile has a  
12 market economy, but it doesn't have a market society", President Lagos told NEWSWEEK,  
13 in an interview. "Workers in Chile realize that the country's growth has benefited them."

**PARAGRAPH 8**

1           The depression that is devastating Argentina has left Chile largely unscathed. The so-  
2 called tango effect has sent the Brazilian real plummeting in recent weeks and triggered a round  
3 of capital flight from Uruguayan banks. **But apart from some local companies that invested**  
4 **heavily in Argentina's electricity sector, Chile has not felt any significant fallout from that**  
5 **country's economic meltdown.** A conscious decision to diversify the country's export markets  
6 deserves much of the credit. Santiago chose to limit its involvement with the Mercosur trading  
7 bloc, and Argentina ranks far down the list of markets for Chilean exports.

**PARAGRAPH 9**

1           Not all of Chile's 15 million citizens have shared equally in the fruits of the country's  
2 economic expansion, however. Joblessness is officially estimated at about 9 percent, but  
3 independent experts say the number of Chileans who are either out of work or underemployed  
4 is closer to 15 percent. The decision to throw open the doors of all Chilean industries to  
5 foreign capital has hit trade unions especially hard. Thousands of unionised workers were laid  
6 off throughout the 1990s as local companies were driven out of business by an influx of  
7 cheaper manufactured goods from Brazil and other countries. Others saw the gap between  
8 their salaries and the minimum wage shrink to less than \$15 a month. Employees earn less in  
9 real terms today than they did six years ago, according to José Ortiz of the Central United  
10 Workers labor federation.

**PARAGRAPH 10**

1           The inability of successive democratic governments to narrow the gap between rich  
2 and poor is a source of particular concern. While the economy has doubled in size since the  
3 early 1990s, nearly two thirds of Chile's national income remains concentrated in the hands of

4 the most affluent 20 percent of the population. Government officials counter that only one in  
5 five Chileans lives below the poverty line, a vast improvement over the 1980s when nearly  
6 half of the population fell into that category. But independent economists reject the official  
7 poverty line of \$60 per month as artificially low. **In reality**, says Marcel Claude of the Terram  
8 Foundation, a Santiago think tank, **Chile has the most skewed distribution of wealth in Latin**  
9 **America after Brazil**. “We can no longer use the same criteria for measuring poverty that were  
10 used 20 or 30 years ago,” argues Claude, a former central bank official. “When you take into  
11 consideration other factors like the quality of housing and air pollution, **most Chileans lack**  
12 **the necessary means to lead a dignified life.**” Left-wing critics latch onto such arguments as  
13 evidence that the ruling coalition - composed of the Christian Democrats, the Socialists and  
14 two other parties – has largely preserved the system inherited from the Pinochet regime.

#### PARAGRAPH 11

1 **But in many ways today’s Chile is a very different place from the bitterly divided**  
2 **society ruled by Pinochet.** The mass demonstrations that helped engineer his defeat in the  
3 1988 plebiscite are a thing of the past, and no general strike has taken place since the  
4 restoration of democracy. The polarization of the Pinochet era has been replaced by a spirit of  
5 consensus. The televised images of looting and violent protest that engulfed much of  
6 Argentina last December are difficult to imagine on the streets of Santiago.

#### PARAGRAPH 12

1 Can other Latin American countries duplicate the Chilean model? In most instances  
2 the answer is probably no. Chile’s leaders have steered clear of the foreign debt trap that has  
3 transformed larger and far more richly endowed countries into virtual hostages of the  
4 International Monetary Fund. Unlike some of his fellow military autocrats, Pinochet resisted

5 the temptation to loot the national treasury, thereby up-holding a tradition of probity that pre-  
6 dated his seizure of power and carries on to this day. And if there is such a thing as national  
7 character, [most Chileans are imbued with values like diligence, punctuality and respect for the](#)  
8 [law. “We are conservative in that respect,”](#) explains the ex-senator Sergio Bitar. Whatever the  
9 mix of politics, economics and culture, Chile’s success recipe is very much its own.

**APPENDIX 2**

**Detailed Verbal Analysis of Cover Story 1 – “Open for Business” ( Newsweek :August 12, 2002)**

**Group A)** Analysis of the clauses containing the word Chile or an expression/pronoun substituting for it in the role of a participant.

**Clause 1**

<b>Paragraph 2</b> Line 1	In a region racked by political unrest, economic crisis and falling standards of living,	Chile	remains,	remarkably,	a country that works.
<b>Transitivity</b>	<b>Circumstance</b>	<b>Carrier</b>	<b>Process: Relational</b>		<b>Attribute</b>
<b>Modality</b>	<b>Circumstantial Adjunct</b>	<b>Subject</b>	<b>Finite /Predicator</b>	<b>Modal Adjunct</b>	<b>Complement</b>
<b>Theme</b>	<b>Marked Topical Theme</b>	<b>Rheme</b>			

**Clause 2**

<b>Paragraph 2</b> Line 2	In an era when many traditional political parties have fallen into disrepute and few heads of state entertain any hope of being re-elected,	the same center-left coalition	has	governed	Chile	since democracy was restored in 1990.
<b>Transitivity</b>	<b>Circumstance</b>	<b>Actor</b>	<b>Process: Material</b>		<b>Goal</b>	<b>Circumstance</b>
<b>Modality</b>	<b>Circumstantial Adjunct</b>	<b>Subject</b>	<b>Finite</b>	<b>Predicator</b>	<b>Complement</b>	<b>Circumstantial Adjunct</b>
<b>Theme</b>	<b>Marked Topical Theme</b>	<b>Rheme</b>				

**Clause 3**

<b>Paragraph 2</b> Line 7	(...) and	the country	is	in most respects	the envy of its neighbors.
<b>Transitivity</b>		<b>Identified</b>	<b>Process: Relational</b>		<b>Identifier</b>
<b>Modality</b>	<b>Conjunctive Adjunct</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Modal Adjunct</b>	<b>Complement</b>
<b>Theme</b>	<b>Textual Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>		

**Clause 4**

<b>Paragraph 3</b> Lines 1	The Economist Intelligence Unit	recently	rated	Chile	as the most attractive country for foreign investment in all Latin America, ahead of Mexico and Brazil.
<b>Transitivity</b>	<b>Assigner</b>		<b>Process: Relational</b>	<b>Identified</b>	<b>Identifier</b>
<b>Modality</b>	<b>Subject</b>	<b>Modal Adjunct</b>	<b>Finite/Predicator</b>	<b>Complement</b>	<b>Circumstantial Adjunct</b>
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>			

**Clause 5**

<b>Paragraph 3</b> Lines 3	A survey of 91 countries conducted by the Berlin-based Transparency International organisation	included	Chile	among the 20 nations with the lowest levels of corruption.
<b>Transitivity</b>	<b>Assigner</b>	<b>Process: Relational</b>	<b>Identified</b>	<b>Identifier</b>
<b>Modality</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>	<b>Circumstantial Adjunct</b>
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>		

**Clause 6**

<b>Paragraph 5</b> Line 1	Even	Latin America's showcase country	has	felt	the sting of broken promises.
<b>Transitivity</b>		<b>Senser</b>	<b>Process: Mental</b>		<b>Phenomenon</b>
<b>Modality</b>	<b>Modal Adjunct</b>	<b>Subject</b>	<b>Finite</b>	<b>Predicator</b>	<b>Complement</b>
<b>Theme</b>	<b>Interpersonal Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>		

**Clause 7**

<b>Paragraph 5</b> Line 1	Chile	opened	talks	with the U.S. over a free-trade treaty in the early years of the Clinton era, (...)	
<b>Transitivity</b>	<b>Actor</b>	<b>Process: material</b>	<b>Goal</b>	<b>Circumstance</b>	
<b>Modality</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>	<b>Circumstantial Adjunct</b>	
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>			

**Clause 8**

<b>Paragraph 6</b> Line 1	In the meantime,	the Lagos government	signed	a similar trade accord	with the European Union last May.
<b>Transitivity</b>	<b>Circumstance</b>	<b>Actor</b>	<b>Process: Material</b>	<b>Goal</b>	<b>Circumstance</b>
<b>Modality</b>	<b>Conjunctive Adjunct</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>	<b>Circumstantial Adjunct</b>
<b>Theme</b>	<b>Textual Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>		

**Clause 9**

<b>Paragraph 6</b> Line 2	(...) the Lagos government	has	opened	discussions	with South Korea (...)
<b>Transitivity</b>	<b>Actor</b>	<b>Process: Material</b>		<b>Goal</b>	<b>Circumstance</b>
<b>Modality</b>	<b>Subject</b>	<b>Finite</b>	<b>Predicator</b>	<b>Complement</b>	<b>Circumstantial Adjunct</b>
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>			



**Clause 10**

<b>Paragraph 6</b> Line 3	(...) and	hopes to wrap	up	a trade agreement with New Zealand in the near future.
<b>Transitivity</b>		<b>Process: Material</b>		<b>Goal</b>
<b>Modality</b>	<b>Conjunctive Adjunct</b>	<b>Finite/Predicator</b>	<b>Adjunct</b>	<b>Complement</b>
<b>Theme</b>	<b>Textual Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>	

**Clause 11**

<b>Paragraph 7</b> Line 5	Chile	posted	a \$1.5 billion trade surplus	last year, (...)
<b>Transitivity</b>	<b>Actor</b>	<b>Process: Material</b>	<b>Goal</b>	<b>Circumstance</b>
<b>Modality</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>	<b>Circumstantial Adjunct</b>
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>		

**Clause 12**

<b>Paragraph 7</b> Line 7	(...) the aggressive marketing of commodities like wine, salmon and paper products	has	insulated	the country	somewhat from price swings in the copper market.	
<b>Transitivity</b>	<b>Actor</b>		<b>Process: Material</b>	<b>Goal</b>	<b>Circumstance</b>	
<b>Modality</b>	<b>Subject</b>		<b>Finite</b>	<b>Predicator</b>	<b>Complement</b>	<b>Circumstantial Adjunct</b>
<b>Theme</b>	<b>Topical Theme</b>		<b>Rheme</b>			

**Clause 13**

<b>Paragraph 7</b> Line 11	Like	any other modern country,	Chile	has	a market economy, (...)	
<b>Transitivity</b>	<b>Circumstance</b>			<b>Possessor</b>	<b>Process: Relational</b>	<b>Possessed</b>
<b>Modality</b>	<b>Conjunctive Adjunct</b>	<b>Circumstantial Adjunct</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>	
<b>Theme</b>	<b>Textual Theme</b>	<b>Marked Topical Theme</b>	<b>Rheme</b>			

**Clause 14**

<b>Paragraph 7</b> Line 12	(...) but	it	doesn't	have	a market society.
<b>Transitivity</b>		<b>Possessor</b>	<b>Process: Relational</b>		<b>Possessed</b>
<b>Modality</b>	<b>Conjunctive Adjunct</b>	<b>Subject</b>	<b>Finite</b>	<b>Predicator</b>	<b>Complement</b>
<b>Theme</b>	<b>Textual Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>		

**Clause 15**

<b>Paragraph 8</b> Line 1	The depression that is devastating Argentina		has	left	Chile	largely unscathed.
<b>Transitivity</b>	<b>Attributor</b>		<b>Process: Relational</b>		<b>Carrier</b>	<b>Attribute</b>
<b>Modality</b>	<b>Subject</b>		<b>Finite</b>	<b>Predicator</b>	<b>Complement</b>	<b>Complement</b>
<b>Theme</b>	<b>Topical Theme</b>		<b>Rheme</b>			

**Clause 16**

<b>Paragraph 8</b> Line 3	But apart from	some local companies that invested heavily in Argentina's electricity sector,	Chile	has not	felt	any significant fallout from that country's economic meltdown.
<b>Transitivity</b>	<b>Circumstance</b>		<b>Senser</b>	<b>Process: Mental</b>		<b>Phenomenon</b>
<b>Modality</b>	<b>Conjunctive Adjuncts</b>	<b>Circumstantial Adjunct</b>	<b>Subject</b>	<b>Finite</b>	<b>Predicator</b>	<b>Complement</b>
<b>Theme</b>	<b>Textual Theme</b>	<b>Marked Topical Theme</b>		<b>Rheme</b>		

**Clause 17**

<b>Paragraph 10</b> Line 7	In reality, (...)	(...) Chile	has	the most skewed distribution of wealth in Latin America after Brazil.		
<b>Transitivity</b>	<b>Circumstance</b>	<b>Possessor</b>	<b>Process: Relational</b>	<b>Possessed</b>		
<b>Modality</b>	<b>Modal Adjunct</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>		
<b>Theme</b>	<b>Interpersonal Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>			

**Clause 18**

<b>Paragraph 11</b> Line 1	But	in many ways	today's Chile	is	a very different place from the bitterly divided society ruled by Pinochet.
<b>Transitivity</b>	<b>Circumstance</b>		<b>Carrier</b>	<b>Process: Relational</b>	<b>Attribute</b>
<b>Modality</b>	<b>Conjunctive Adjunct</b>	<b>Modal Adjunct</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>
<b>Theme</b>	<b>Textual Theme</b>	<b>Interpersonal Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>	

**Group B)** Analysis of clauses containing the word *Chileans* or an expression/pronoun substituting for it in the role of a participant.

**Clause 1**

<b>Paragraph 1</b> Line 5	(...) practically	none of his countrymen	took to	the streets	to hail or lament his departure from the political stage.
<b>Transitivity</b>	<b>Actor</b>		<b>Process: Material</b>	<b>Goal</b>	<b>Circumstance</b>
<b>Modality</b>	<b>Modal Adjunct</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>	<b>Circumstantial Adjunct</b>
<b>Theme</b>	<b>Interpersonal Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>		

**Clause 2**

<b>Paragraph 1</b> Line 7	Unlike	some Latin American societies that continue to relive their pasts,	most Chileans	prefer to focus	on	the present (...)
<b>Transitivity</b>	<b>Circumstance</b>		<b>Senser</b>	<b>Process: Mental</b>		<b>Phenomenon</b>
<b>Modality</b>	<b>Conjunctive Adjunct</b>	<b>Circumstantial Adjunct</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Adjunct</b>	<b>Complement</b>
<b>Theme</b>	<b>Textual Theme</b>	<b>Marked Topical Theme</b>	<b>Rheme</b>			

**Clause 3**

<b>Paragraph 1</b> Line 8	(...) and	look	forward to	a better future.
<b>Transitivity</b>		<b>Process: Mental</b>		<b>Phenomenon</b>
<b>Modality</b>	<b>Conjunctive Adjunct</b>	<b>Predicator</b>	<b>Adjunct</b>	<b>Complement</b>
<b>Theme</b>	<b>Textual Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>	

**Clause 4**

<b>Paragraph 1</b> Line 11	We	hope	this brings a bit more calm to all sectors of society.	
<b>Transitivity</b>	<b>Senser</b>	<b>Process: Mental</b>	<b>Phenomenon</b>	
<b>Modality</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>	
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>		

**Clause 5**

<b>Paragraph 3</b> Line 8	They	have	successfully	marketed	themselves	as an attractive place to invest, do business and trade.
<b>Transitivity</b>	<b>Actor</b>		<b>Process: Material</b>		<b>Goal</b>	<b>Attribute</b>
<b>Modality</b>	<b>Subject</b>	<b>Finite</b>	<b>Modal Adjunct</b>	<b>Predicator</b>	<b>Complement</b>	<b>Circumstantial Adjunct</b>
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>				

**Clause 6**

<b>Paragraph 6</b> Line 2	The Chileans	are	moving	ahead on other fronts, too: (...)		
<b>Transitivity</b>	<b>Actor</b>	<b>Process: Material</b>		<b>Circumstance</b>		
<b>Modality</b>	<b>Subject</b>	<b>Finite</b>	<b>Predicator</b>	<b>Circumstantial Adjunct</b>		
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>				

## Clause 7

<b>Paragraph 6</b> Line 5	We	have	been	in line for so many years, (...)			
<b>Transitivity</b>	<b>Carrier</b>	<b>Process: Relational</b>			<b>Attribute</b>		
<b>Modality</b>	<b>Subject</b>	<b>Finite</b>	<b>Predicator</b>	<b>Circumstantial Adjunct</b>			
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>					

## Clause 8

<b>Paragraph 9</b> Line 1	Not all of Chile's 15 million citizens	have	shared	equally	in	the fruits of the country's economic expansion,	however.
<b>Transitivity</b>	<b>Actor</b>	<b>Process: Material</b>				<b>Goal</b>	
<b>Modality</b>	<b>Subject</b>	<b>Finite</b>	<b>Predicator</b>	<b>Modal Adjunct</b>	<b>Adjunct</b>	<b>Complement</b>	<b>Conjunctive Adjunct</b>
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>					

## Clause 9

<b>Paragraph 10</b> Line 11	Most Chileans	lack	the necessary means to lead a dignified life.				
<b>Transitivity</b>	<b>Possessor</b>	<b>Process: Relational</b>		<b>Possessed</b>			
<b>Modality</b>	<b>Subject</b>	<b>Finite/Predicator</b>		<b>Complement</b>			
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>					

## Clause 10

<b>Paragraph 12</b> Line 7	(...) most Chileans	are	imbued	with	values like diligence, punctuality and respect for the law.		
<b>Transitivity</b>	<b>Possessor</b>	<b>Process: Relational</b>			<b>Possessed</b>		
<b>Modality</b>	<b>Subject</b>	<b>Finite</b>	<b>Predicator</b>	<b>Adjunct</b>	<b>Complement</b>		
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>					

**Clause 11**

<b>Paragraph 12</b> Line 8	We	are	conservative	in that respect, (...)
<b>Transitivity</b>	<b>Carrier</b>	<b>Process: Relational</b>	<b>Attribute</b>	<b>Circumstance</b>
<b>Modality</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>	<b>Conjunctive Adjunct</b>
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>		

## APPENDIX 3

### IMAGE 1



Newsweek Issue: August 12, 2002  
Cover Story 1: “Open for Business”  
Original size of the photograph:  $\approx 26 \text{ cm} \times 40.7 \text{ cm}$   
Producer: Sebastian Friedman for *Newsweek*

IMAGE 2



Newsweek Issue: August 12, 2002  
**Cover Story 1:** "Open for Business"  
Original size of the photograph:  $\cong 11.7$  cm x 19.5 cm  
Producer: Claudia Daut - Reuters



IMAGE 3



Newsweek Issue: August 12, 2002  
**Cover Story 1: “Open for Business”**  
Original size of the photograph:  $\cong 5.1 \text{ cm} \times 7.8 \text{ cm}$   
Producer: Sebastian Friedman for *Newsweek*

## APPENDIX 4

Newsweek Issue: December 2, 2002  
Cover Story 2: “Now, ‘Integrative’ Care”  
Producer: Geoffrey Cowley with Anne Underwood and Brian Braiker



Clauses containing the words *alternative medicine, complementary therapies, CAM, CAM therapies, CAM practices, CAM treatments, CAM use, courses in CAM, party lines on CAM* or expressions/pronouns that substitute for them in the role of a participant (Total: 16)



Clauses containing the words *Integrative Medicine/care, centers for integrative medicine, courses/ projects in integrative medicine, interest in integrative medicine* or expressions/pronouns that substitute for them in the role of a participant (Total: 8)

### PARAGRAPH 1

1 Carol Green was busy filling out medical-school applications several years ago when  
2 she had an epiphany. She could devote herself to a single healing tradition, she realized, or  
3 she could take a chance on something more inclusive. “I was interested in integrating Eastern  
4 and Western philosophies and finding a common language”. So Green tossed her med-school  
5 applications and pursued a degree in traditional Chinese medicine at the New England School  
6 of Acupuncture. Today she has a busy practice at the Marino Center for Progressive Health in  
7 Dedham, Massachusetts. She loves sharing her knowledge of herbs and acupuncture with  
8 patients. And though she worried at first that conventionally trained physicians would shun  
9 her, she has found that they’re as eager as she is to break down old boundaries. She sends her  
10 patients to M.D.s. when she can’t help them – and M.D.s send just as many to her. She gets  
11 referrals from internists, orthopedic surgeons, even psychiatrists. “Why should people use just  
12 one modality?” she asks.

## PARAGRAPH 2

1        Nearly half of all U.S. adults now go outside the health system for some of their care.  
2        We make more visits to non-conventional healers (some 600 million a year) than we do to  
3        M.D.s, and we spend more of our own money for the privilege – about \$30 billion a year by  
4        recent estimates. Complementary and alternative medicine, or CAM, is not a single, unified  
5        tradition. The term covers practices ranging from the credible (acupuncture, chiropractic) to  
6        the laughable (coffee enemas). Because few of these therapies have been thoroughly  
7        evaluated in controlled studies, their effectiveness is still widely debated. But no one now  
8        disputes their significance. “The treatments are already in widespread use,” says Dr. Susan  
9        Folkman of the University of California, San Francisco – “and the public believes in them.”

## PARAGRAPH 3

1        So after dismissing CAM therapies as quackery for the better part of a century, the  
2        medical establishment now finds itself racing to evaluate them. At many of the country’s  
3        leading hospitals and research institutions, conventionally trained physicians are studying  
4        herbs, acupuncture, tai chi and biofeedback as rigorously as they would a new antibiotic. The  
5        short-term goal is to identify the CAM practices with the greatest benefits and the fewest  
6        hazards, and to make them part of routine clinical practice. But this movement is more than a  
7        search for new remedies. Its larger mission is to spawn a new kind of medicine – an  
8        integrative medicine that employs the rigor of modern science without being constrained by it.  
9        If the dream is realized, the terms “complementary” and “alternative” will become  
10        meaningless, proponents say. We’ll have one health system instead of two, and healers of  
11        every stripe will work together while being guided by science.

#### PARAGRAPH 4

1           Until a decade ago, no one realized how quickly the health system was splitting in  
2 two. The wake-up call came in 1993, when Dr. David Eisenberg of Harvard Medical School  
3 published a now famous survey showing that 34 percent of all U.S. adults had received at  
4 least one unconventional therapy in 1990. The medical community was flabbergasted, but the  
5 excitement was just beginning. **CAM use increased by an additional 25 percent between 1990**  
6 **and 1997**, according to a later survey by Eisenberg's group, and the percentage of Americans  
7 taking herbs nearly quadrupled. Consumers weren't abandoning conventional medicine. But  
8 because few people were telling their M.D.s about their other sources of treatment, an  
9 estimated 15 million were risking adverse interactions between supplements and prescription  
10 drugs. Alarmed by this breakdown in communication, Eisenberg's group called on "federal  
11 agencies, private corporations, foundations and academic institutions" to "adopt a more  
12 proactive posture" on CAM.

#### PARAGRAPH 5

1           That wish was quickly realised. In 1998, the National Institutes of Health turned its  
2 tiny Office of Alternative Medicine into a full-strength federal agency and christened it the  
3 National Center for Complementary and Alternative Medicine (NCCAM). Its budget, which  
4 once hovered around \$ 2 million a year, rose quickly to more than \$ 100 million. The money  
5 and excitement spread quickly to the philanthropic and academic worlds, spawning not only  
6 new research but whole new programs at many leading medical schools. **Today Columbia,**  
7 **Duke, Harvard and the University of California, San Francisco, all have centers for integrative**  
8 **medicine, and at least two thirds of U.S. medical colleges offer courses in CAM.** The number  
9 of hospitals offering complementary therapies doubled between 1998 and 2000 (topping 15  
10 percent), and even health insurers warmed up to some therapies.

## PARAGRAPH 6

1 Not everyone is pleased, of course. The Washington Monthly has dubbed NCCAM  
2 “an expensive medical swindle being abetted by the nation’s leading medical schools.” And  
3 when a White House commission called last spring for more efforts to integrate safe, effective  
4 CAM therapies into conventional medicine, a group called Citizens for Science in Medicine  
5 accused the panel of trying to “overthrow science-based medicine” in favor of “unvalidated  
6 voodoo.” Such polemics were once commonplace, **but the old party lines on CAM – both the**  
7 **uncritical enthusiasm and the uninformed hostility – are now dissolving.** “We’re not out to  
8 promote or debunk anything”, says Dr. Stephen Straus, the conventionally trained physician  
9 who heads NCCAM. **“We want to test therapies that have a plausible basis and address some**  
10 **unmet need.”**

## PARAGRAPH 7

1 NCCAM’s signature projects are large clinical trials designed to assess the merits of  
2 popular therapies. For example, researchers in 11 states are now enrolling osteoarthritis  
3 sufferers in a five-year, \$16 million study of the supplements glucosamine and chondroitin  
4 sulfate. Over the course of the study, each volunteer will take one of five identical-looking  
5 pills: a placebo, a prescription medication (Celebrex), a glucosamine supplement, a  
6 chondroitin supplement or a pill containing both of the supplements. By tracking everyone’s  
7 symptoms, side effects and disease progression - and comparing outcomes for each of the  
8 five groups – researchers will gain unprecedented insights into the risks and benefits of each  
9 regimen. NCCAM is sponsoring similar studies to see whether acupuncture can ease arthritis  
10 pain, whether vitamin E and selenium help prevent prostate cancer and whether *Ginkgo*  
11 *biloba* can preserve mental function in healthy old folks.

### PARAGRAPH 8

1           While these huge clinical trials plod along, researchers are using state-of-the-art  
2 laboratory techniques to glimpse the physiological effects of different CAM remedies. At the  
3 University of California, Irvine, for example, radiology professor Zang-Hee Cho uses a high-  
4 speed imaging technique called fMRI (functional magnetic resonance imaging) to watch what  
5 happens in the brain when acupuncture needles enter the foot. Cho showed four years ago that  
6 an acupuncture point traditionally used to ease eye problems did in fact stimulate the visual  
7 cortex. In a more recent study he found that needling other points on the foot can modulate  
8 activity in the four brain areas involved in pain perception, enabling people to hold their  
9 fingers in 122-degree water without discomfort. “We used to think these were mysterious  
10 energies,” Cho says, “but not anymore. As we learn how acupuncture really works, we may  
11 find that one well-placed needle can do what we now do with 20.”

### PARAGRAPH 9

1           There’s no substitute for knowledge. By placing CAM under the microscope,  
2 scientists will no doubt gain a better sense of which therapies work, how they work, whether  
3 they’re safe and who is most likely to benefit. **But making CAM more efficient is one thing,**  
4 restoring a measure of humanity to the health system quite another. What draws people to  
5 CAM and integrative medicine is not a desire for efficiency but a longing to be cared for.  
6 From a patient’s perspective, acupuncture is a ritual in which a therapist touches you and talks  
7 to you and helps you feel better. By the logic of scientific medicine, acupuncture is an  
8 encounter between a patient and a needle. Its true effect is the one you can measure after  
9 factoring out such “confounders” as care and compassion. “Some things that count can’t be  
10 measured”, says Dr. Tieraona Low Dog, an Albuquerque, New Mexico, internist and a leader

11 in the integrative-medicine movement. “We need a health system that can do more than  
12 count.”

#### **PARAGRAPH 10**

1 Can one system built on a paradigm accommodate another? Is there room for care  
2 and compassion within science-based medicine? Anyone who doubts it would do well to visit  
3 New York’s Weill-Cornell Center for Integrative Medicine. Its medical director, Dr. Mitchell  
4 Gaynor, is a conventionally trained M.D., board certified in both oncology and hematology.  
5 When a newly diagnosed cancer patient comes into his office, he takes a history and physical,  
6 goes over CT and MRI scans, reviews the pathology reports and discusses the likely effects  
7 (and side effects) of surgery, radiation and chemotherapy. Then instead of bidding the patient  
8 good day, as convention dictates, he helps her cope with the experience of life-threatening  
9 illness.

#### **PARAGRAPH 11**

1 When 54-year-old Marisa Harris showed up in Gaynor’s office four years ago, she  
2 had just learned she had stage 4 cancer and a life expectancy of roughly nine months. What  
3 could the medical world do for her? she had asked several oncologists, and each had given her  
4 the same answer. She would get five to six months of debilitating chemotherapy. Then she  
5 would die. Gaynor reviewed her chart, took some blood, then delivered an utterly different  
6 message. “You know”, he said, “there’s a lot you can do for yourself.” He asked her about her  
7 fears and regrets, even her diet, and suggested strategies for asserting control over her life.  
8 Gaynor didn’t argue with her initial decision to forgo chemo, but he invited her to join his  
9 support group and meditation class. Those experiences changed everything.

**PARAGRAPH 12**

1 Harris thought the doctor was planning to make pasta when he arrived at the  
2 meditation class bearing an assortment of metal and crystal bowls. The bowls were in fact  
3 musical instruments from Egypt and Tibet. As Gaynor tapped them with a wooden mallet,  
4 Harris says she felt the music “washing through every cell in my body” – a fair description  
5 considering that water (which makes up 70 percent of our mass) is a perfect medium for  
6 sound waves. The words of the other doctors – “incurable”, “medically untreatable”, “nine  
7 months if you’re lucky”- were still echoing oppressively in Harris’s head. But meditation  
8 helped her quiet them and summon her dad’s old refrain: “We’re survivors; we don’t give  
9 up.” Within four months, she had changed her mind about chemo. With Gaynor’s  
10 encouragement and the support of her peers, she was able to approach it not as perdition but  
11 as “a wonderful gift.” She experienced what she now recalls as “a state of grace and healing.”  
12 Four years later, she’s as happy as she has ever been in her life.

**PARAGRAPH 13**

1 Why is [such care](#) still the exception instead of the rule? Training is part of the  
2 problem. [Though many medical schools now offer elective courses in integrative medicine,](#)  
3 few of today’s doctors have learned to look beyond lab tests to grapple with the patient’s  
4 experience of illness and quest for health. The future looks bright, though. In addition to  
5 revamping their curricula, some medical colleges are now offering fellowships to help  
6 practicing physicians catch up. And 12 leading medical schools have recently formed a  
7 consortium to push for what its founders call “fundamental changes in the way we are training  
8 future physicians.” It shouldn’t be a hard sell. Surveys suggest that doctors are as unhappy as  
9 patients about the current state of health care, and that most are eager to expand their roles.  
10 “Duke is as classical as any medical school”, says Dr. Ralph Snyderman, the school’s



11 chancellor. “[But our faculty shows overwhelming interest in integrative care.](#)” When Duke  
12 polled 200 of its affiliated doctors, half said they would happily collaborate with CAM  
13 providers and 30 percent expressed interest in studying CAM therapies themselves.

#### PARAGRAPH 14

1           There is one other catch, and it’s a big one. From Medicare down to the smallest  
2 private health plan, the U.S. reimbursement system is still strongly biased against holistic  
3 care. The nation’s insurers spend \$30 billion a year on bypass and angioplasty for cardio-  
4 vascular disease, for example, but only 40 of them cover the lifestyle-based program  
5 developed by Dr. Dean Ornish – despite repeated demonstrations that it is safe, effective and  
6 vastly less expensive than surgery. “[Integrative medicine can be viable in a small practice](#)  
7 [where patients pay as they go,](#)” says Dr. Mary Hardy, director of the integrative-medicine  
8 program at Los Angeles’s Cedars Sinai Medical Center, “but it’s still hard to succeed on a  
9 larger scale.” In Hardy’s hospital-based clinic, M.D.s serve as team leaders, [and patients draw](#)  
10 [freely on many traditions at once.](#) But their insurance tends to cover only what is  
11 conventional.

#### PARAGRAPH 15

1           This will surely change. Insurers, including Medicare, are now launching small pilot  
2 [projects in integrative medicine.](#) [CAM treatments have begun to show up in the American](#)  
3 [Medical Association’s vast directory of billable procedures.](#) And the flurry of research now  
4 going on will give insurers a clearer sense of what works and what is affordable. Snyderman  
5 believes the transformation underway could prove as epochal as the birth of scientific  
6 medicine a century ago. [What’s at stake is not just the status of some individual therapies but](#)  
7 [the whole meaning of health care.](#)

## APPENDIX 5

### Detailed Verbal Analysis of Cover Story 2 – “Now, ‘Integrative’ Care” (Newsweek: December 2, 2002)

**Group A)** Analysis of the clauses containing the words *alternative medicine, complementary therapies, CAM, CAM therapies, CAM practices, CAM treatments, CAM use, courses in CAM, party lines on CAM* or expressions/pronouns that substitute for them in the role of a participant

#### Clause 1

<b>Paragraph 2</b> Line 4	Complementary and alternative medicine, or CAM,	is not	a single, unified tradition.
<b>Transitivity</b>	<b>Carrier</b>	<b>Process: Relational</b>	<b>Attribute</b>
<b>Modality</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>	

#### Clause 2

<b>Paragraph 2</b> Line 5	The term	covers	practices ranging from the credible (acupuncture, chiropractic) to the laughable (coffee enemas).
<b>Transitivity</b>	<b>Identified</b>	<b>Process: Relational</b>	<b>Identifier</b>
<b>Modality</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>	

**Clause 3**

<b>Paragraph 2</b> Line 6	Because	few of these therapies	have	been	thoroughly	evaluated	in controlled studies, (...)
<b>Transitivity</b>		<b>Goal</b>					<b>Circumstance</b>
<b>Modality</b>	<b>Conjunctive Adjunct</b>	<b>Subject</b>	<b>Finite</b>	<b>Modal Adjunct</b>			<b>Circumstantial Adjunct</b>
<b>Theme</b>	<b>Textual Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>				

**Clause 4**

<b>Paragraph 2</b> Line 8	The treatments	are	already	in widespread use, (...)			
<b>Transitivity</b>	<b>Carrier</b>	<b>Process: Relational</b>			<b>Attribute</b>		
<b>Modality</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Modal Adjunct</b>		<b>Circumstantial Adjunct</b>		
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>					

**Clause 5**

<b>Paragraph 2</b> Line 9	(...) and	the public	believes		in	them.
<b>Transitivity</b>		<b>Senser</b>	<b>Process: Mental</b>			<b>Phenomenon</b>
<b>Modality</b>	<b>Conjunctive Adjunct</b>	<b>Subject</b>	<b>Finite/Predicator</b>		<b>Adjunct</b>	<b>Complement</b>
<b>Theme</b>	<b>Textual Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>			

**Clause 6**

<b>Paragraph 3</b> Line 2	At many of the country's leading hospitals and research institutions,	conventionally trained physicians	are	studying	herbs, acupuncture, tai chi and biofeedback	as rigorously as they would a new antibiotic.
<b>Transitivity</b>	<b>Circumstance</b>	<b>Actor</b>	<b>Process: Material</b>		<b>Goal</b>	<b>Circumstance</b>
<b>Modality</b>	<b>Circumstantial Adjunct</b>	<b>Subject</b>	<b>Finite</b>	<b>Predicator</b>	<b>Complement</b>	<b>Circumstantial Adjunct</b>
<b>Theme</b>	<b>Marked Topical Theme</b>	<b>Rheme</b>				

**Clause 7**

<b>Paragraph 3</b> Line 4	The short-term goal	is to identify	the CAM practices with the greatest benefits and the fewest hazards, (...)			
<b>Transitivity</b>	<b>Actor</b> <b>Attributor</b>	<b>Process: Material</b>	<b>Goal</b>			
<b>Modality</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>			
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>				

**Clause 8**

<b>Paragraph 3</b> Line 6	(...) and	to make	them	part of routine clinical practice.		
<b>Transitivity</b>		<b>Process: Relational</b>	<b>Carrier</b>	<b>Attribute</b>		
<b>Modality</b>	<b>Conjunctive Adjunct</b>	<b>Predicator</b>	<b>Complement</b>			
<b>Theme</b>	<b>Textual Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>			

**Clause 9**

<b>Paragraph 4</b> Line 5	CAM use	increased	by an additional 25 percent between 1990 and 1997, (...)	
<b>Transitivity</b>	<b>Actor</b>	<b>Process: Material</b>	<b>Circumstance</b>	
<b>Modality</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Circumstantial Adjunct</b>	
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>		

**Clause 10**

<b>Paragraph 5</b> Line 8	(...) and at least	two thirds of U.S. medical colleges	offer	courses in CAM.
<b>Transitivity</b>		<b>Actor</b>	<b>Process: Material</b>	<b>Goal</b>
<b>Modality</b>	<b>Conjunctive Adjuncts</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>
<b>Theme</b>	<b>Textual Themes</b>	<b>Topical Theme</b>	<b>Rheme</b>	

**Clause 11**

<b>Paragraph 6</b> Line 6	(...) but	the old party lines on CAM – both the uncritical enthusiasm and the uninformed hostility -	are	now	dissolving.
<b>Transitivity</b>		<b>Actor</b>		<b>Circumstance</b>	
				<b>Process: Material</b>	
<b>Modality</b>	<b>Conjunctive Adjunct</b>	<b>Subject</b>	<b>Finite</b>	<b>Circumstantial Adjunct</b>	<b>Predicator</b>
<b>Theme</b>	<b>Textual Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>		

**Clause 12**

<b>Paragraph 6</b> Line 9	We	want to test	therapies that have a plausible basis and address some unmet need.		
<b>Transitivity</b>	<b>Actor</b>	<b>Process: Material</b>	<b>Goal</b>		
<b>Modality</b>	<b>Subject</b>	<b>Finite/ Predicator</b>	<b>Complement</b>		
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>			

**Clause 13**

<b>Paragraph 9</b> Line 3	But	making CAM more efficient	is	one thing, (...)
<b>Transitivity</b>		<b>Identified</b>	<b>Process: Relational</b>	<b>Identifier</b>
<b>Modality</b>	<b>Conjunctive Adjunct</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>
<b>Theme</b>	<b>Textual Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>	

**Clause 14**

<b>Paragraph 14</b> Line 9	(...) and	patients	draw	freely	on	many traditions	at once.
<b>Transitivity</b>		<b>Actor</b>	<b>Process: Material</b>			<b>Goal</b>	<b>Circumstance</b>
<b>Modality</b>	<b>Conjunctive Adjunct</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Modal Adjunct</b>	<b>Adjunct</b>	<b>Complement</b>	<b>Circumstantial Adjunct</b>
<b>Theme</b>	<b>Textual Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>				

**Clause 15**

<b>Paragraph 15</b> Line 2	CAM treatments	have	begun	to show	up	in the American Medical Association's vast directory of billable procedures.	
<b>Transitivity</b>	<b>Actor</b>	<b>Process: Material</b>			<b>Circumstance</b>		
<b>Modality</b>	<b>Subject</b>	<b>Finite</b>	<b>Predicator</b>	<b>Adjunct</b>	<b>Circumstantial Adjunct</b>		
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>					

**Clause 16**

<b>Paragraph 15</b> Line 6	What's at stake	is not	just	the status of some individual therapies	but	the whole meaning of health care.
<b>Transitivity</b>	<b>Identified</b>	<b>Process: Relational</b>		<b>Identifier</b>		<b>Identifier</b>
<b>Modality</b>	<b>Subject</b>	<b>Finite/ Predicator</b>	<b>Modal Adjunct</b>	<b>Complement</b>	<b>Conjunctive Adjunct</b>	<b>Complement</b>
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>				

**Group B)** Analysis of the clauses containing the words *Alternative Medicine/care, centers for integrative medicine, courses/projects in integrative medicine, interest in integrative medicine* or expressions/pronouns that substitute for them in the role of a participant.

**Clause 1**

<b>Paragraph 3</b> Line 7	Its larger mission	is to spawn	a new kind of medicine – (...)
<b>Transitivity</b>	<b>Actor</b>	<b>Process: Material</b>	<b>Goal</b>
<b>Modality</b>	<b>Subject</b>	<b>Finite/ Predicator</b>	<b>Complement</b>
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>	

**Clause 2**

<b>Paragraph 3</b> Line 7	(...) an integrative medicine that	employs	the rigor of modern science without being constrained by it.
<b>Transitivity</b>	<b>Actor</b>	<b>Process: Material</b>	<b>Goal</b>
<b>Modality</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>	

**Clause 3**

<b>Paragraph 5</b> Line 6	Today	Columbia, Duke, Harvard and the University of California, San Francisco, all	have	centers for integrative medicine (...)
<b>Transitivity</b>	<b>Circumstance.</b>	<b>Possessor</b>	<b>Process: Relational</b>	<b>Possessed</b>
<b>Modality</b>	<b>Circumstantial Adjunct</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>
<b>Theme</b>	<b>Marked Topical Theme</b>	<b>Rheme</b>		

**Clause 4**

<b>Paragraph 13</b> Line 1	Why	is	such care	still	the exception instead of the rule?
<b>Transitivity</b>		<b>Process: Relational</b>	<b>Identified</b>		<b>Identifier</b>
<b>Modality</b>	<b>Wh- Adjunct</b>	<b>Finite/ Predicator</b>	<b>Subject</b>	<b>Modal Adjunct</b>	<b>Complement</b>
<b>Theme</b>	<b>Theme</b>	<b>Rheme</b>			

**Clause 5**

<b>Paragraph 13</b> Line 2	Though	many medical schools	now	offer	elective courses in integrative medicine (...)
<b>Transitivity</b>		<b>Actor</b>	<b>Circumstance</b>	<b>Process: Material</b>	<b>Goal</b>
<b>Modality</b>	<b>Conjunctive Adjunct</b>	<b>Subject</b>	<b>Circumstantial Adjunct</b>	<b>Finite/Predicator</b>	<b>Complement</b>
<b>Theme</b>	<b>Textual Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>		



**Clause 6**

<b>Paragraph 13</b> Line 11	But	our faculty	shows	overwhelming interest in integrative care.	
<b>Transitivity</b>		<b>Actor</b>	<b>Process: Material</b>	<b>Goal</b>	
<b>Modality</b>	<b>Conjunctive Adjunct</b>	<b>Subject</b>	<b>Finite/Predicator</b>	<b>Complement</b>	
<b>Theme</b>	<b>Textual Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>		

**Clause 7**

<b>Paragraph 14</b> Line 6	Integrative medicine	can	be	viable	in a small practice where patients pay as they go, (...)	
<b>Transitivity</b>	<b>Carrier</b>	<b>Process: Relational</b>		<b>Attribute</b>	<b>Circumstance</b>	
<b>Modality</b>	<b>Subject</b>	<b>Finite</b>	<b>Predicator</b>	<b>Complement</b>	<b>Circumstantial Adjunct</b>	
<b>Theme</b>	<b>Topical Theme</b>	<b>Rheme</b>				

**Clause 8**

<b>Paragraph 15</b> Line 1	Insurers, including Medicare,	are	now	launching	small pilot projects in integrative medicine.	
<b>Transitivity</b>	<b>Actor</b>		<b>Circumstance</b>		<b>Goal</b>	
			<b>Process: Material</b>			
<b>Modality</b>	<b>Subject</b>		<b>Finite</b>	<b>Circumstantial Adjunct</b>	<b>Predicator</b>	<b>Complement</b>
<b>Theme</b>	<b>Topical Theme</b>		<b>Rheme</b>			

APPENDIX 6

IMAGE 1



Newsweek Issue: December 2, 2002

**Cover Story 2:** "Now, 'Integrative' Care"

Original size of the photograph:  $\cong$  26.6 cm x 30.6 cm

Producer: Grant Delin for *Newsweek*

**IMAGE 2**



Newsweek Issue: December 2, 2002  
**Cover Story 2:** "Now, 'Integrative' Care"  
Original size of the photograph:  $\cong 7 \text{ cm} \times 8.6 \text{ cm}$   
Producer: Grant Delin for *Newsweek*

IMAGE 3

Newsweek Issue: December 2, 2002  
**Cover Story 2:** "Now, 'Integrative' Care"  
Original size of the photograph:  $\cong 14.7$  cm x 12 cm  
Producer: Grant Delin for *Newsweek*

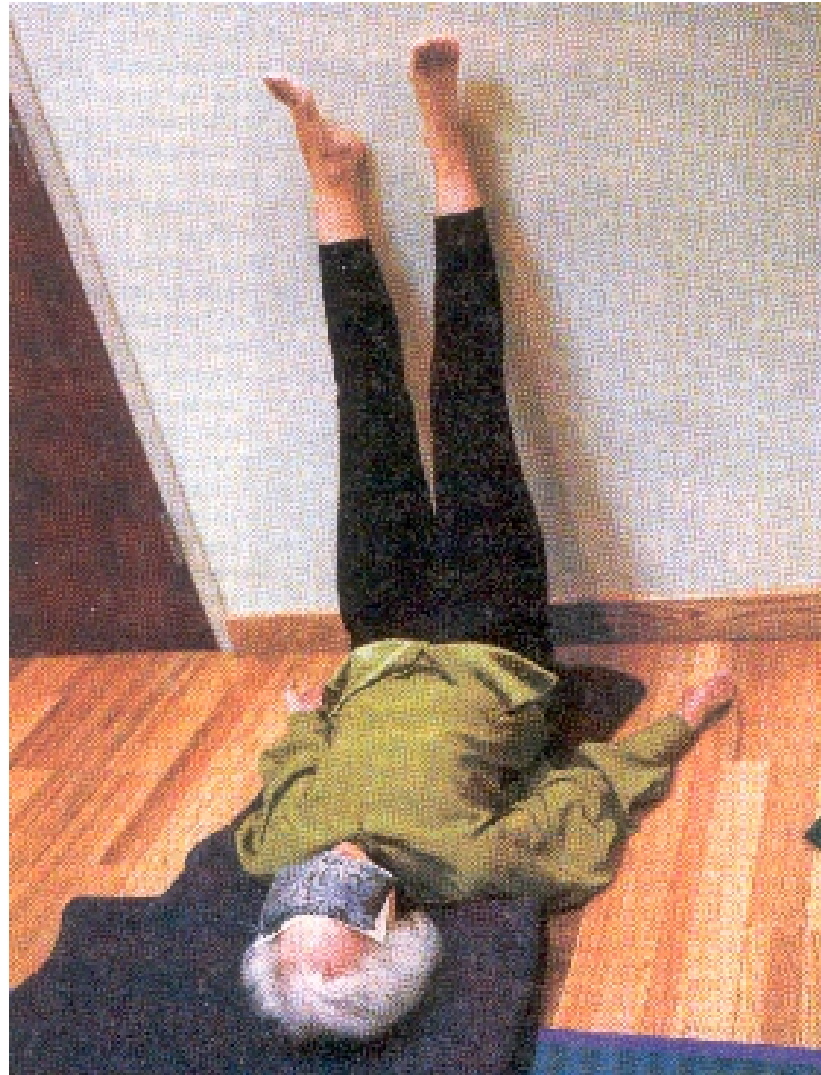
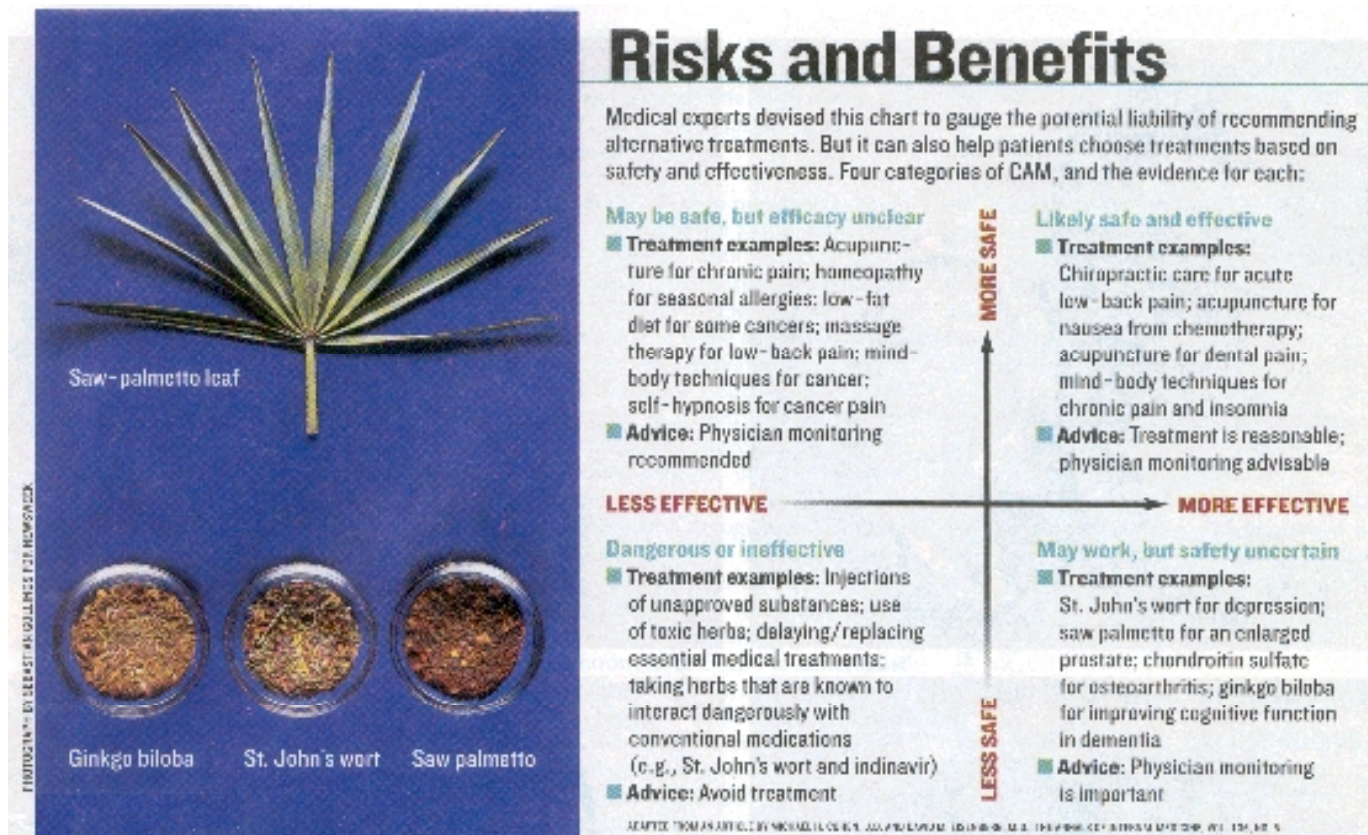




IMAGE 4



Newsweek Issue: December 2, 2002

Cover Story 2: "Now, 'Integrative' Care"

Original size of the photograph:  $\cong 11.6 \text{ cm} \times 18.2 \text{ cm}$

Image Producer: Sebastian Gollings for *Newsweek*

Chart: Adapted from an article by Michael H. Cohen, J. D. and David M. Eisenberg, M.D., *The Annals of Internal Medicine*, Vol. 136, No. 8